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## At the Theatres.

All's quiet along the line this week, the production of Erin Asthore failing to enliven the dull atmosphere. The oppressive heat has had a discouraging effect on business at the few houses which remain open, and one or two of the managers regret that they did not wind up the season several weeks ago when they could have done so without much loss.—Except for one or two theatres, a Summer season in this city is sheer folly. People will not go to warm places of amusement when it is as much as they can do to keep comfortable elsewhere. The theatres can never succeed in rivalling transient resorts like Coney Island and Long Branch when the thermometer is registering high figures.

* * *

Young Ignatius O'Byrne, as he ambled about the great stage of the Windsor on Monday night, was a painful sight to look upon, Erin Asthore and New York *Shtar!* There was a very representative Fourth and Sixth Ward audience present—completely Coshtello and more than a little Mahoney. There was much down-town enthusiasm and perspiration. The only cool person in the audience seemed to be Counselor Jimmy Oliver, who sat in a box and never moved a muscle or a hair of his white head during the entire five acts. Big-moustached politicians stood in the lobbies, mixed up with Union Square stragglers and inquisitive newspaper men. Red-faced liquor-dealers stood about in couples and sweltered. As many of the politicians and liquor men, according to rumor, had been previously "bled," they were in a condition to stand the heat. One report said that a thousand dollars in tickets had been disposed of in law-offices, liquor saloons, and among the down-town population generally, and one enthusiast is credited with investing a hundred dollars in choice seats.

Erin Asthore is easily described. It is full of red coat, red fire, Irish hate and landlord ire. From a mess of bad English on the programme we gathered that it was not a "horrible caricature" with a "brogue that you could cut with a knife;" "not a palpable libel upon the Irish people, as can be seen by late arrivals." The "late arrival" of pauper immigrants renders this last proposition a little obscure. The anonymous author, who was evidently editor of the programme for this occasion only, goes on to say that "there are no vulgar, disgusting scenes, holding the Irish race up to scorn and ridicule for the sake of making a few miserable dollars; but all is upon a high plane, showing the true character of Ireland's people—full of dignity, manliness and honor, and the genuine rollicking fun alone peculiar to them." As for the brogue, the players on the stage either chewed it or eschewed it. The "Bedad," "Begorra" and "Be Jabers" varieties were the more prominent, and no county was respected.

The play opens with the impending eviction of John O'Neill and his wife, an aged couple, whose son Robert is on his way from Ameriky. Tim, the Leprawhaun, is heard in the distance singing a song—such a voice!—and presently a spindle-legged hobbledehoy pops in and, with many a smile and smirk, delivers a letter to the aged couple which conveys the news that the vessel on which Robert has embarked has been wrecked. The smirking Tim, who is a cross between a half-natural and the process-sarver in The Kerry Gow, cheers them up with choice brogue, warranted not to yield to edged tools. Then a telegram arrives to say that Robert has been saved. Agnes, his sweetheart, is in danger from the plottings of Fitzherbert, who is going to evict the old folks to reduce her to terms, and then ensnare Robert through the aid of two villains, Berger and Rawley. Tim crawls under a table in the landlord's house and listens to his plottings, and that the "Irish race may not be held up to scorn and ridicule," he takes a swig from a decanter handy by. That there may be "no palpable libel upon the Irish people," one of the villains enters to receive instructions, and his by-play consists in trying to first drain and then steal the decanter. In fact, a bottle of whiskey is unearthed from some hiding-place and made to do swigging duty in every act but one. There is "a great eviction scene," which was a very tame affair in spite of the announcement on the bills that it was taken on the spot in Galway. The vigorous acting of Frank Tannehill alone saved it from being laughed down. Robert denounces Fitzherbert, and is about to wreak vengeance on him, when the red-coats arrive, and amid a great waste of blank cartridges the hero escapes. Eviction, avic, with leery Tim popping up suddenly and defying the whole host.

A very effective line was delivered in the next scene—a front. Agnes, wringing her hands, rushes on and exclaims, "This is fearful, Tim!" The intelligence of the audience was with her instanter. But why pursue the plot to the end? It wound up in the conventional Irish fashion. Of course, Mr. O'Byrne was vociferously applauded and frequently recalled. At one time the audience seemed bent on recalling the whole company one at a time. At last the author, a haggard gentleman, appeared and bowed low. He is a familiar figure on the Square. In response to calls for a speech, the haggard gentleman again bowed low, waved his hand deprecatingly, and said: "Ladies and gentlemen, I can only thank you." Frank Kilday (the villain Fitzherbert) was called out. Frank Tannehill had a deserved recall. (By the way, there's a Tannehill in every Summer snap.) But for the episode of the haggard author, the red-coats would have been called out, for they, too, had a bottle—" as Americans can see by late arrivals." Joseph Wilkes played the villain Berger with his usual success in such parts, and Mollie Revel played the saucy wife of Tim very neatly. Harry Colton and Abbie Pierce were semi-starred as Robert and Agnes, the lovers, but were only so so.

Erin Asthore is a poor piece of patchwork. Mr. Ignatius O'Byrne is a dire failure as a star. He has neither voice nor physique. His mannerisms and mugging are very unpleasant. When he attempts the patethic he is funny, and when he attempts to be funny he is ridiculous. Erin Asthore all this week, and, of course, "the piece is now running more smoothly."

* * *

The Madison Square presents The Rajah with a slightly altered cast. The two pretty and demonstrative young creatures who formerly acted the chief female parts have been replaced by Carrie Turner and Clara Spence, the former playing Gladys Wyncot and the latter Miss Jekyll. In some respects the performance is improved by these changes, although the predecessors of the new young ladies had the estimable advantage of creating the first impression. The management advertise the Madison Square as the "only theatre open in the city." How can this be when three other houses are giving performances nightly?

* * *

These are the last nights of Pop at Haverly's. The bright entertainment has enjoyed a remarkably prosperous career in this city, and it has by no means worn out its welcome yet. The season at Haverly's closes on Saturday night and the house will not be opened again for a month.

* * *

The garden and spacious galleries of the Casino are as agreeable as the performance of Prince Methusalem. The elevator is running and the heavenly regions of the roof may now be reached without undue exertion.

* * *

The Madison Square and Casino will be the only theatres open next week.

## Jennie Yeamans Abroad.

Jennie Yeamans arrived last week from England, where she has been playing a brief engagement with Atkinson's Jollities. She is pleased with the impression she made on the other side, and said:

"While the troupe seemed to please the English people, it was managed to its great dissatisfaction."

"Did not Leavitt take you over?"

"Presumably, though Atkinson was one of the managers. As I understand it, Atkinson left here financially embarrassed, and Leavitt assumed the financial responsibility. They were both over there, and worse judgment in management I never encountered before. Manchester was the only large town we played in, and we did a big business there. Instead of sending us from there to Liverpool or London, they billed us in small and unimportant towns and sent the Rentz Minstrels to the large places. Before we opened in Manchester this bevy of ladies were playing an engagement at the Opera House, and of course I went to see them. It was the vilest show I ever saw, and they were repeatedly hissed. Indeed, the dissatisfaction was so pronounced that the curtain had to be dropped in the middle of the performance. I think their career will be short-lived over there."

"How was it you returned without the rest of the company?"

"Because I was disgusted and had some regard for my reputation. I was afraid I would become identified with this troupe of minstrels. Leavitt billed both troupes in about the same manner, but gave precedence to the Rentz party. He had large displays upon the streets in which his portrait and that of Atkinson were offensively conspicuous. We always played after the Rentz party in the various places. The Rentz party were finally billed in Liverpool and we were to come after. Knowing this combination was being pitched into by the press, and fearing the Jollities would be classed as a similar performance, I gave the managers the two weeks' notice my contract called for and left them. They raved and swore and said I should not leave them. One morning I stole away and got aboard a New York steamer, registering under a fictitious name. I hope it will never be my misfortune to engage with these people again. Atkinson owes me \$500 back salary. Leavitt has brought some odium on himself by taking the Rentz troupe to that country."

## The Musical Mirror.

The rain washed out the concert at the Casino on Sunday evening last—that is, it washed out the audience and threw a wet blanket over the performance. Signor Brignoli, whose name figured on the programme, was conspicuous by his absence. Mme. Teresa Carreno followed suit, leaving to Mrs. Zelda Seguin-Wallace the honors of the evening. In the words of the Athanasian creed, revised version, this clever lady is "three persons and but one contralto," the very Trinity of vocalists; and, as she sang three times better than anyone else, she richly deserved the title. Aronson and his orchestra played well, as usual, and many of the selections were well chosen.

* * *

Prince Methusalem improves nightly at the Casino; the music is undeniably pretty and very nicely sung. The scenery and dresses were of the best. There is a perfectly satisfactory orchestra, under the capable baton of Jesse Williams. The chorus is unimpeachable in voice and training, and for the most part good looking. The minor parts were well played, especially the Bravos, who make a hit every night. Lily Post is fair as her floral namesake and tuneful as the lark. Cottrelly looks magnificent. Maflin is excruciatingly funny. Wilson makes the most of a clumsy part. And all is well save the text, which is detestable. Anything more vulgar and in worse taste than the "Langtry" verses of Wilson's song cannot well be imagined. What possible right has an author or an actor to indulge in low blackguard allusions to the private affairs of a woman? With her artistic life we are concerned, because for that we pay our money, and by that she lives; but with her private relations, so long as they are not openly indecent and contrary to good morals and manner, swe have, or rather should have, nothing to do. In writing, singing and permitting such a disgusting verse as that to which we allude, the author, artist and manager are alike to blame. But outside of this abomination, the book of the text of Prince Methusalem is vulgar, and worse, weak even to imbecility; its jokes are savorless, its lines dull and commonplace in the extreme. It is a fatal mistake that is made so commonly—to imagine that it is the music alone that draws A dull book can neutralize the most piquant score, and many a stupid opera, musically, has been saved by a bright text. How much of the success of Pinafore, The Pirates of Penzance, Patience, The Sorcerer and Iolanthe is Sullivan's due and how much is Gilbert's? We fancy it would be hard to tell. What did Meilhac and Halévy do for Offenbach and Lecocq? A good deal we imagine. Now, the texts of foreign operas are mostly well written; but the adaptations of them both here and in England are vile. We have often written against the system of cheap adaptations, and we will continue to raise our voice and dip our pen in gall till we shall have awakened the men who manage such things to the knowledge that the book is very nearly as important a factor in the success of an opera—especially a comic opera—as the score, and that by insulting the understanding of an intelligent public by such vulgar trash as the libretto of Prince Methusalem is rendered into the English tongue, a manager fails in his duty to that public by which he "lives, moves and has his being" as much as if he neglected to have the scenes well painted, the parts well performed and the accompaniments well played.

* * *

"What's in a name?" Shakespeare asks. There is a good deal in a name, as witness Hazel Kirke, which failed as The Green Lanes of England and as An Iron Will, but achieved a phenomenal success as Hazel Kirke. Another instance of the potency of a title comes to us from London. Mr. Searelle, while engaged as Mr. Lingard's musical director in New Zealand, composed the music of a piece called The Wreck of the Pinafore, the text of which was written by Mr. Lingard. It was played in London and failed, by reason of the name, which did not find favor in the Cockney eyes. What does Mr. Learelle do? He takes the same music, gets a new text, christens it Estrella, and makes an immediate success. After such instances who shall say that "a rose by any other name will smell as sweet?" Mr. Searelle's music is very good music, and Mr. Lingard's text was very good text; but the Londoners thought it was trenching on vested rights and defended their favorites, Gilbert and Sullivan, by ignoring what they thought an invasion of those gentlemen's property in the title. Estrella was vacant, however, and the music had a fair field, and succeeded. The Magi of old did all their conjuring in some mystic name, and it would seem as though the virtue of a cognomen still clung to it.

Jay Rial has secured from Samuel Colville the entire right to play Taken from Life in the United States. Louise Rial will assume the role of Kate Denby. The company opens at Duluth August 6, and from there will tour through the West to San Francisco.

## Mutual Admiration.

To the London *Stage* we are indebted for an account of what took place at the banquet to Henry Irving, and as it includes the flowery speech which the recipient made on that occasion, we give the report in full:

The guests included over five hundred men, all eminent in their individual professions, and the presence of more than four hundred ladies betokened the interest which is felt in the representative actor of our time. The chair was taken by Lord Coleridge, the Lord Chief Justice of England, and at the table of honor were Mr. Henry Irving, the guest of the evening; the Hon. J. Russell Lowell, the American Minister; Earl of Hardwicke, Lord Henry Lennox, M. P., Lord Houghton, Lord O'Hagan, Right Hon. Sir W. Baliol Brett, Master of the Rolls; Earl Fortescue, Viscount Bury, Lord Londesborough, Right Hon. J. Chamberlain, M. P., Right Hon. Sir James Hannan, Lord Baring, Right Hon. G. Shaw-Lefevre, M. P., Hon. Sir Watkin Williams, Hon. Sir Lewis Cave, Professor Tyndall, Admiral Hon. Sir Henry Keppel, General Sir Dighton Probyn, V. C., Sir Joseph W. Chitty, J. L. Toole, L. Alma Tadema, R. A., Hon. Lewis Wingfield, Hon. Bernard Coleridge, Col., Hon. Charles Thesiger, Sir Baldwin Leighton, Bart., M. P., Sir Thomas Brassey, M. P., and the Hon. Joseph Hawley, Senator of the United States.

Amongst the other guests were the following gentlemen: A. à Beckett, H. E. Abbey, Hamilton Aidé, James Albery, G. Alexander, A. Andrews, M. Arnold, F. Barnard, Sir Julius Benedict, Henry Betty, W. R. Beverley, J. Billington, Alfred Bishop, Professor J. Blackie, David Bogue, L. Boyne, Austin Brereton, L. Brough, F. C. Burnand, W. Burnside, H. J. Byron, D'Oyly Carte, J. Carter, Arthur Cecil, Mr. Chambers, John Child, Savile Clarke, John Clayton, J. H. Cobbe, Dutton Cook, W. Creswick, E. B. Davis, Charles Davies, G. Delacher, C. Dickens, Mr. Dillon-Croker, G. Farquhar, J. Fernandez, Forbes-Robertson, J. Forbes-Robertson, Samuel French, F. Gillig, G. Grossmith, J. Grunebaum, Charles Halle, C. Harbury, A. Harris, Joseph Hatton, F. W. Hawkins, H. Herman, J. Hollingshead, Mr. Holt, J. B. Howard, H. Howe, J. Hurst, David James, H. C. Jarrett, S. Johnson, H. A. Jones, J. W. Jones, W. Kuhe, Walter Lacy, Arthur Lewis, G. Loveday, H. Loveday, P. Lyndal, M. Mackenzie, J. MacLean, Frank Marshall, B. Matthews, C. Matthews, T. Mead, Frank Miles, C. Millward, Henry Neville, Charles Ollier, R. Pateman, Howard Paul, Arthur Pinero, F. Pollock, C. M. Rae, Sims Reeves, Herbert Reeves, B. Richards, Matthew Robson, James Rodgers, Captain D. Roebuck, E. Russel, George A. Sala, C. Santley, Clement Scott, J. L. Shine, M. Simpson, P. Simpson, H. Standing, A. Stirling, Bram Stoker, W. Telbin, L. Tennyson, E. Terry, W. Terriss, T. Thorne, Frank Tyars, S. A. Walker, E. D. Ward, C. Warner, Byron Webber, W. G. Wills, Mr. Wilmot, R. Wyndham and Edmund Yates.

After the usual Royal toasts, Lord Coleridge proposed the health of the President of the United States. The toast of "Literature, Science and Art" was proposed by Lord Houghton, and responded to by the Hon. J. Russell Lowell, Professor Tyndall and L. Alma Tadema, R. A. The following speech was made by Mr. Irving in reply to Lord Coleridge's address:

MY LORD CHIEF JUSTICE, MY LORDS AND GENTLEMEN:—I cannot conceive a greater honor entering into the life of a man than the honor you have paid me by assembling here to-night. To look around this room and scan the faces of my distinguished hosts would stir to its depths a colder nature than mine. It is not in my power, my lords and gentlemen, to thank you for the remarkable compliment you are here to pay me:

The friends thou hast and their adoption tried,
Grapple them to thy soul with hoops of steel.

Never before have I so strongly felt the magic of those words; but you will remember it is also said in the same passage:

Give thy thoughts no tongue.

And gladly, had it been possible, would I have obeyed that wise injunction to-night. The actor is profoundly influenced by precedent, and I cannot forget that many of my predecessors have been nerved by farewell banquets for the honor which awaited them on the other side of the Atlantic; but this occasion I regard as much more than a compliment to myself; I regard it as a tribute to the art which I am proud to serve, and that pride will, I am sure, be shared by the profession to which you have assembled to do honor. The time has long gone by when there was any need to apologize for the actor's calling. The world can no more exist without the drama than it can without its sister art—music. The stage gives the readiest response to the demand of human nature, to be transported out of itself into the realms of the ideal—not that all our ideals on the stage are realized—none but the artist truly knows how immeasurably he may fall short of his aim or his conception; but to have an ideal in art and to strive through one's life to embody it, may be a passion to the actor as it may be to the poet. Your Lordship has spoken most eloquently of my career. Possessed of a generous mind and a high judicial faculty, your Lordship has been to-night, I fear, more generous than judicial. But if I have in any way deserved commendation, I am proud that it was as an actor that I won it. As a manager my experience has been short, but as an actor I have been before the London public for seventeen years; and on one thing, I am sure, you will all agree, that no actor or manager has ever received more generous and ungrudging encouragement and support. Need I say that I am anticipating my visit to America with no common pleasure. It is often an ambition with English actors to gain the good will of the English-speaking race, a good will which is right heartily reciprocated toward our American fellow-workers, when they gratify us by sojourning here. Your God-speed would alone assure me a hearty welcome in any land—but I am not going among strangers—I am going among friends, and when I, for the first time, touch American ground, I shall receive many a grip of the hand from men whose friendship I am proud to possess. Concerning our expedition, the American people will no doubt exercise an independent judgment—an old prejudice of theirs, and a habit of long-standing—as your Lordship has reminded us, by the fact that to-day is the Fourth of July, an anniversary rapidly becoming an English institution. Your Lordship is doubtless aware, as to-night has happily proved, that the stage has reckoned among its staunchest supporters many great and distinguished lawyers. There are many lawyers, I am told, in America, and as I am sure that they all deserve to be judges, I am in hopes that they will materially help us to gain a favorable verdict from the American people. I have given but poor expression to my sense of the honor you have conferred upon me, and upon the comrades associated with me in this our enterprise—an enterprise which I hope will favorably show the method and discipline of a company of English actors; on their behalf I thank you, and I also thank you on behalf of the lady who has so adorned the Lyceum stage, and to whose rare gifts your Lordship has paid so just and gracious a tribute. The climax of the favor extended to me by my countrymen has been reached to-night. You have set upon me a burden of responsibility which I gladly and proudly bear. To me the memory of to-night will be a sacred thing—a memory which will, throughout my life, be ever treasured—a memory which will stimulate me to further endeavor and encourage me to loftier aim.

The only other actor who spoke besides Mr. Irving was Mr. J. L. Toole, who proposed the health of the Chairman in the following neat speech:

My Lords and Gentleman:—That "some are born great," I need not give you more convincing proof than by asking you to cast your eyes as I do over this vast and illustrious assemblage; that some "achieve greatness" is sufficiently illustrated by the enthusiasm evoked by the great compliment paid to the distinguished guest of this evening, who sits before me charged with compliment and serenely satisfied: but it rests with me, in my own humble and insignificant individuality, to show how "some have greatness thrust upon them." The choice of an actor to propose the health of Lord Coleridge is, I take it, a most graceful thought and gratifying circumstance; but the choice of the particular actor who stands before you is not nearly so remote as your astonishment would imply. It became necessary, no doubt, to select one not wholly unconnected with the active profession of the law, and with the anxieties of statesmanship. If you ask me how these acquirements are compatible with the nightly pursuit of a pronounced form of low comedy, I think I can answer you in a manner that will be deemed satisfactory by his "Lordship on the Bench." For more years than I care to remember I have been publicly engaged in that most difficult of all tasks, Trying a Magistrate. I was employed as leading counsel on one memorable occasion in the great action of Wig *versus* Gown, and I became the natural inheritor of the properties, the dress, and, I would fain hope, the eloquence of the greatest advocate in modern fiction, immortalized by Charles Dickens. In only one respect do I differ from the celebrated Serjeant in the Trial from "Pickwick." I cannot compete with him in assurance. . . . . In fact, so nervous am I that the parts have become mixed. Instead of Serjeant Buzfuz, I feel far more like Mr. Phunky! . . . . . In proposing to you the health of our illustrious Chairman, it may not be out of place if I, an actor, speaking for and in the name of my brother and sister artists, thank you, my Lord, for the honor you have paid to us in showering compliments on the Henry Irving, of whom we are one and all so proud. It is one thing to be a popular actor in the eyes of the public, it is just another to be the friend and companion of your fellow-workers. No one grudges this ornament to our stage one leaf of the laurels with which he has been crowned to-night. He has made troops of friends, and, unlike most successful men, in his or indeed any other calling, he has never forgotten one. . . . Be sure that ours will be a deeper loss than yours, for if you are destined to sever yourselves from the fruits of his intellect and genius, we, one and all, are doomed to lose the charm of his society, and to see his face with the aid of memory alone over a waste of waters in a friendly, but in a foreign, land. It is you, my Lord, the Chief Justice of England, the ornament of your great and learned profession, who have brought your talents to bear in aiding the success of this memorable evening, and have used your social influence in honoring our guest; it is to you that I ask this company to drink a long life and continued happiness.

The *menu* was appropriately arranged with allusions to the various plays with which Mr. Irving's name is associated.

POTAGES.
Tortue Claire à la "Rialto."
Bisque à la "Prince de Danemark."
POISSONS.
Saumon d'Ecosse.
Filets de Soles Sauce "Mathias."
ENTREES.
Mazarine de Volaille à la "Courrier de Lyons."
Chaudfroid de Cailles à la "Richelieu."
RELEVES.
Quartier d'Agneau.
Aloyau de Bœf. Selle de Mouton.
REMOVES.
Poulardes Bardées. Caneton aux Cressons.
Salade à la "Doricourt."
ENTREMETS.
Mayonnaise de Homard.
Tartelettes de Pêches.
Crême à la "Bon Voyage."
Gelee à la "Benedick." Gateaux "Freres de Corse."
Pouding Glacé.
DESSERT.

The arrangements were most satisfactory, and reflected great credit on the energetic secretary, Mr. E. Pinches. Each of the ladies was presented with a choice bouquet, and each of the gentlemen was presented with a flower for his button-hole. The hall was decorated with flowers and plants, and presented a beautiful appearance.

Rhea has recently had submitted to her a new play (Anne Bolyn) by Hon. George H. Boker, author of Francesca da Rimini. She will add to last season's repertoire the following plays: Frou Frou, Richelieu's Wager, Out of the Beaten Path, The Marquise de Villemer and School for Scandal. The company will remain as last season, with the exception of the first old man and soubrette, Robert G. Wilson and Mollie Maeder being engaged for the positions. Rhea in a few days will leave Newport for Saratoga, where she will remain until August 13, when active rehearsal of the new plays will commence in New York.

## The Giddy Gusher

ON LOVE AND OTHER WARM TOPICS.

Hot! Hotter!! Hottentotter!!! and the prospect of lots more of it.

Oh, MIRROR! Thank your stars that you are not of that reflective turn that, being held up to Nature by your Gusher, you do not catch on to her present condition of mind and body. She is in her right mind; but she is not the rest of it. Satin rhadames have got down to twenty-eight cents a yard in some stores; but a palm-leaf fan for four cents and innocence and integrity, which we hear of some people being clothed with, is enough for me. I look at Ichabod getting himself together to face a broiling world, and am amazed at the trim on which he manages to live. Upon his noble back he has a layer of woven pink silk, another of closely woven linen or cotton, according as he strikes his wardrobe; a back to his vest of two thicknesses silk and silicia; three layers to his coat, and then he is left to swelter. It strikes me men are silly creatures this weather, to be wearing awful choker-ties and collars, and keeping the infrequent airs of Heaven off their breasts by starch embankments of linen.

* * *

Do you think anyone is equal to writing anything beside their name on the back of a check such weather? I don't. And so as long as this column must be filled this week, why, here's a lot of rhyme perpetrated by a friend of mine—who has got it—or has had it—it's the same thing in the end—very bad.

* * *

Just listen, dear one, you who love so well
The swinging music of well-chosen phrases,
The measured cadence in which poets tell
Of mighty love, and sing its glowing praises.
You hang about "Lucille" and quote its verses
(A poem Bulwer's youngster wrote for pelf—
A student effort made 'mid drink and curses),
Now here's a rhymelet written for yourself.
Last Thursday night, with star-tipped wings,
Stole up the darkening sky
And filled with dreamy melody
Each hour that wandered by.
Within my heart the shadows crept;
The sounds of life fell still,
And through strange scenes my roving thoughts,
Unfettered, roamed at will.

* * *

I saw a spirit sweeping down the sky,
That took new glories as his robes trailed by;
I saw the lightnings braided round his head,
And heard the thunders echo to his tread,
And far above all other sounds I caught
The message which to sinful earth he brought.
"No other God but me. Oh ye to-day
Who build up idols of the crumbling clay,
On rushing pinions there will come at last
Destruction's angel—the Iconoclast."
And then beside myself I seemed to stand.
And listened to the angel's dread command.
"Show her the possibilities of fate!" he cried.
But I, in words that would not be denied,
Demanded of his power that he should show
The sweetest thing my life would ever know,
If, ere the hand of time had turned me old,
I struck the shining path and sought for gold."

* * *

'Twas dreary night without and drear within;
No cheering ray of light stole softly in
To lay its blessing on the miser's room,
And scatter with its touch the heavy gloom.
The cold, pale moon one moment gleamed on high,
Then shrank behind the fierce clouds sweeping by.
I saw—myself—before the idol Gold
Which I was worshipping in dark and cold,
To which I'd given so many glowing hours
In clutching thorns and rooting up the flowers,
And now, when age came creeping slowly on,
Clung to it still with fingers pale and wan.
I saw within my heart that idol stand,
With bending head and eager, grasping hand,
And there beneath its feet, all crushed, there lay
The beauteous things my life had thrown away.
"Oh, poor, poor heart, Oh! hard and craving soul,"
A sweet, sad whisper through the silence stole.
And where I knelt before my worshipped gold,
The stern Iconoclast his wings did fold:

* * *

"Oh, sinful heart, oh, weak, unworthy soul,
Was there in life no higher, nobler goal
Than this base gold? That thus for dust you toiled,
For dust, mere dust, your spirit's been assoiled,
Dust, which I scatter at his high command;
Who said, no other God but me shall ever stand."
His silent finger touched my shuddering heart.
There was no crash, no sudden, fearful start,
But slowly crumbling fell that form of clay,
And round my kneeling form its shining ruins lay—
And then in silence from the chamber passed,
With drooping wings the stern Iconoclast.
And when the morning light again was shed,
And men stole in and found that I was dead,
They whispered now amid the dark and cold,
The life-blood froze within my heart so old,
Nor dreamed they of the form that stood in might,
And touched the lowly worshipper that night.

* * *

"And if my life be given to win a name,
Show me," I cried, "the best results of fame."
I looked and saw myself, and in my heart
An image beauteous as a dream of art,
A form of matchless symmetry and grace,
A faultless beauty in a cold, calm face,
Eyes bending to the earth their luring gaze,
White gleaming hands that high aloft did raise
A thornless crown, and in that crown a name
To which I reverent bent and murmured fame,
And vowed each energy to it should bow,
If but that crown might rest upon my brow.
Days seemed to hasten on—years to flit by,
And once again my bowed form met *my* eye.
But gay no longer, yet it was not time,
Where hand had marked my face with many a line.
It was not age which in my eyes had thrown
A weary look that I had never known.
I knelt, this time within a curtained room,
Where myriad lights dispelled the gathering gloom,
Where every luxury that wealth could bring,
Or art with lavish hand around could fling,
Was spread, yet knelt I with a soul earth-torn,
No longer young, a woman sad and worn,
And then I looked upon the idol of my heart,
That image beauteous, yet as dream of art,
The same proud form of loveliness and grace,
The same strange beauty on the cold, calm face;
But now the crown those gleaming hands had borne
Was dimmed in glory, twined with many a thorn.
Oh, self-deceiving heart, cans't thou not hear,
Instead of pæans sounding high and clear,
How in thy soul, with dirges sad and low,
The mis-spent years glide by with footsteps slow,
And bear with them into the mournful grave
O'er which time rolls its restless surging wave,
Love, with its fond heart pierced by selfish pride
And peace and happiness which long since died,
A shadow o'er my weary spirit passed,
And by me stole the pale Iconoclast.

* * *

He touched the idol's brow and from it fled
The halo which my foolish hope had shed.
He breathed upon that high uplifted crown,
It blackened ere it cast its ashes down.
He pressed the wings, then the great idol fell,
And in my empty heart its mournful knell
Rang out a moment, and with that sad strain
The dread Iconoclast passed on again.
The dread Iconoclast passed on again.
"What is there left?" I cried. "Since wealth and fame
Are hollow mockeries—an empty form and name.
Is there no fire divine filched from above
To make this life worth living? Show the fate of love."
Behold! I looked, and in the gathering shade
Another idol I had slowly made.
A fair, square man, upon whose sturdy breast
Content and safe my weary head might rest.
A firm, sweet mouth, whose ready-coming smile
From out the hours all sadness could beguile;
A pair of loving eyes of laughing hue,
That spoke a heart both fond and true.
His outstretched hands the blessings scattered free
Of tender pity, love and charity.
Within his soul was placed each glowing thought
That into living poems could be wrought,
And all my heart was captured with the charms
That lay within my darling's circling arms.
I could not wait to catalogue the rest,
I flung myself upon his noble breast.

* * *

And then I felt the rush of pinions nigh,
As once again Heaven's messenger passed by.
There was no sorrow on his calm face now,
No sad reproof on his seraphic brow.
He lay no finger with its crushing power
On the loved form that I had built that hour.
But simply twined about the up-turned head,
A chaplet thick with thorns, and slowly said:
"There let it rest, since I shall do no worse;
Love hath its joys, it also hath its curse.
This man you deify in look and tone,
Will never be to you, your very own—
The glimpse of Heaven you seem to find about him
Cannot outweigh the awful hours without him.
The fear of change, the jealous doubt apart,
Will fill with pain your fond and foolish heart.
This love will fade—ere yet the year be past—
And time will prove love's sure iconoclast.
And thus, my darling, in that wicked word
My heart its dreary sentence faintly heard,
The dreamings faded from my soul
And back to life again
Came trooping every wandering thought,
Each fancy wild and vain.
Within the room the shadows now
Had sedimented away,
Though from my heart their magic power
Had thenceforth passed away.

* * *

The stars, like angel eyes above,
Kept watch o'er all below,
As passed the night above the earth
With footsteps hushed and slow.
Even so my thoughts keep watch above
The idol I have made,
That in the garish light of day
Its brightness may not fade.
And all I ask in Heaven's gift,
To send me from above,
Is possession and continuance
Of —— —— love.

* * *

Now for warm work on a warm afternoon commend me thenceforth and hereafter to your GIDDY GUSHER.

## The Rajah in a Lunatic Asylum.

Manager Frohman's offices at the Madison Square Theatre are being reconstructed. Consequently the Bismarkian blender of dramatic destinies has just now no local habitation; but, like a modern Marius, he sits upon a pile of lumber and mingles manuscripts with mortar, contracts with Corinthian columns. It was hot last week. Decorous Dan sat at his (dis) temporary desk—a lime barrel—when Commissioner Hess strolled leisurely up.

"Good day, Mr. Frohman. Can I——"

"No, sir," interrupted the meditating manager. "We can't engage any more actors—and don't bring me any more aspirants."

"Excuse me," said the Commissioner, "I read in THE MIRROR that the offices, dressing-rooms, etc., were being renovated, and I thought it would be a deed of charity to take you to Blackwell's Island for a little recreation."

The manager grew pale. Iron doors, strait-jackets and discordant shrieks became mixed with four-nights-in-Columbus-take-the-train-after-performance-for-Philadelphia; Rajah Kirke, Hazel Winthrop and Professor Esmeralda danced the can-can on a car-load of sand; all sorts of ideas jibed and jigged through his wearied brain.

"Is it quiet over there?" asked Dan.

"Very," said the Commissioner. "Long Branch, Newport and Saratoga are now the depots for lunatics and imbeciles, so we are remarkable quiet over there," and Hess nodded significantly toward the island as he thought, but in reality he indicated the Hoffman House bar. "Will you join me?"

"I never drink," said Dan.

"Eh?" and Hess looked puzzled.

"During business hours," added Dan.

"But"—(a load of bricks tumbled against the manager's prompt-foot, and, when the dust cleared away, Manager Frohman and Commissioner Hess were seen coming down the steps of the Hoffman House.)

"I'll be there, sure."

"Don't keep the boat waiting."

"I never neglect pleasure for business. Da da, Commish."

"Will expect you at 10.30 sharp. *Au revoir, mon ami.*" Or words to that effect.

The upshot of this brief meeting was that the entire Madison Square Theatre company found themselves the guests of Commissioner Hess, who, on Thursday last, escorted them from island to island, from hospital to workhouse, finally ending their interesting wanderings at the hospitable board of Col. Van Brunt. After luncheon it was proposed to stroll through the various wards of the lunatic asylum. The actors were anxious to visit the male wards, where, Tom Whiffin said, "There were splendid opportunities to study characters."

"There's where Whiffin gets all his," cynically whispered Carrie Turner to Enid Leslie.

"I wish to see some distraught maid of the Ophelia pattern," sighed Rillie Deaves, as she looked daggers at Prof. De Mille, who had just been hauling her over the coals for speaking too fast the night before.

"Let us compromise?" said George Clarke. "We will accompany the ladies to see the unfortunate females, and then we can leave them there."

"What?" ejaculated Mrs. Booth. "You surely wouldn't be so cruel as to leave us locked up with a lot of howling women? I had enough of them in the Russian Honeymoon."

At last, a plan having been decided on, the company strolled through several wards, bough, pen-wipers, tidies, and other "souvenoyers" (at least that's what the lady who made the articles called them, and as she said she was "the wife of General Grant when he was a draughtsman in a Sunderland coal-pit thirty years h'ago, when he spent his wages in h'inventin' fiddles, horses-hind-legs, and hother hornamental 'obbies"—the guests found themselves in a large airy room, where young girls and old women—all mad—were dancing a dreamy waltz to the pleasing drone of one of Beatty's $47 organs. Mrs. Whiffin conversed on Pachyderms with a learned elderly female who claimed to be Noah's ark. Le Moyne, with his usual gallantry, danced a minuet with a toothless crone, who said she was the "Empress of Austria." Frohman mingled with the young girls for the purpose of "engaging a few probably," he said. Dave Belasco ruthlessly grasped a harmless deaf crank by the arm, dragged her to the window and began telling her how he got up his last fire scene in 'Frisco. George Clarke quietly leaned against a doorpost and placidly surveyed the various groups, trying to work in a Rajah suggestion. The music ceased suddenly. The fair performer rose and smilingly returned to her occupation of mat-weaving with a piece of blue thread about a foot long. Browning curious, Clarke moved toward the demented girl, leaned over her shoulder, when, with a wild shout of joy, the girl leaped to her feet, threw her arms about Clarke's neck and sobbed:

"Oh! my darling, you are come for me at last. And you *will* take me home now, won't you? Oh! I am so lonely here, and I've waited for you so long—so very long."

The tableau of astonishment on the part of The Rajah company was never so realistically performed. Dan Frohman hastily ran into an adjacent cell and hid under the bed. Tom Whiffin was seen to wipe his eyes as he said: "Bless my heart. George is such a lucky fellow! His wife here!"

"What do you mean, sir?" bristled Mrs. Whiffin. "Do you mean to say that a man is to be congratulated because his wife is in an insane asylum?"

"Ten thousand times no! no!" shouted Tom, who, by-the-bye, is one of the best husbands alive. "I merely wanted to say—that is—don't you think—I should say when a man's wife is an asylum for insane—no, I mean——" And away went Tom, characteristically gesticulating, pinching his ears and playing an imaginary sonata, with flute obligato, on the end of his dramatically effective nose.

Meanwhile, George was being embraced, caressed and kissed until the Madison Square company began to grow curious, and Joe Frankau asked: "Mr. Clarke, I hope you are not inconvenienced?"

"Not at all," said the imperturbable George. "I have played Claude Melnotte with the queenly Fanny Davenport, Courtney with the beautiful Mrs. Rousby, Armand Duval with Cara Morris; but this is the first genuine hugging, whole-souled kissing I ever remember to have been a sharer in."

Clasping him again to her arms, out of which he could not extricate himself, the insane woman began to weep, and said: "If 'twere now to die, 'twere now to be most happy. Come, husband mine, let us sing a merry roundelay. 'Twill please our friends. It is our honeymoon still." And she sang:

"You may break, you may ruin the vase if you will;
But the scent of the roses will cling 'round it still,"

in such a sad, sweet, melancholy way that it seemed to the listeners as the story of her life; but she still held on to Clarke. And that reminds us that among the visitors was the well-known jurist, Hon. Arthur D. Williams, who, albeit, long used to scenes of woe, was so visibly agitated that he had to be taken care of at the armoir of Colonel Van Brunt. Recovering from his temporary faintness, he approached Mr. Clarke and told this story of the girl, who still held on to Clarke: "Amalie Southard graduated at Vassar College with high honors. Her entrance to society was an event. Of feeble frame, yet she possessed the brain of a Caritat on integral calculus, and bid fair to become a rival of Rosa Bonheur with her brush. Her young life was happy as a poet's dream. Three years ago, her family visited Newport for the Summer.

"Captain L—— was the hero of the hour. A gallant yachtsman, the winner of the great prizes, his boat was the resort of the beauty and fashion of the town. Amalie and Captain L—— soon met—met, and loved. The following October Amalie became the wife of Captain L—— and the *Germanic* left the next morning with the happy pair as passengers in the captain's room. A brief sojourn in London, then the Continent, and finally to Paris, where the bride and groom settled down for the rest of the Winter at the Grand Hotel du Louvre. Not many weeks elapsed when the public press announced the sudden disappearance of an American, a gentleman living with his wife at the Grand Hotel. The police, stimulated by a large reward, exerted all their skill, and a fortnight afterward poor L—— was found in a miserable den of vice in the worst quarter of Paris. Diligent inquiry soon revealed the fact that L—— had been decoyed there by a cleverly-written note from a supposed New Yorker who was living there in abject poverty. This was proven by the letter being found in the coat-pocket of L——. Promptly answering the appeal, and without apprising his wife of his purpose, Captain L—— left the hotel at eight o'clock in the evening. That was all. Another brutal crime had been committed, and another victim added to the long list of undiscovered murders. For he was murdered, although living still. The assassins had so cruelly maltreated him that he became insane. On being brought to the hotel for identification, his young wife was horror-stricken at the terrible sight. Controlling herself, however, she became his nurse. Day and night she hovered about him. In vain—no loving care, no physician's skill could ever again illumine the darkened brain. In a month Amalie's health broke down. Her parents brought the stricken ones to New York. Briefer than their honeymoon was the time when Superintendent McDonald was called to investigate the case of Amalie L——. There was no doubt. Her reason had given way during her illness. Ceaselessly crying out for her husband to come back to her, she drifted out into that sea of oblivion, so many examples of which you have seen to-day. Poor Amalie! Poor L——."

"This whose father? What [illegible] asked Le Moyne.

"Is most rare," replied the [illegible] Hans.

"You've been answering again, sir!" [illegible] roared Commissioner Hess, who had just returned from his round of duties.

"Don't mind him, my friends. He is [illegible] game of 'Billiard', whenever he has an opportunity, to show kindly on the [illegible] strangers here. Indeed, he has such [illegible] we often find he believes it's true."

"What?" exclaimed Ichabod [illegible] astern.

"And he looked so realistic!" said [illegible]

"Then I may as well come out of [illegible] and Mr. Frohman emerged from the [illegible] refuge with two very coarse shoulder [illegible] old-rolls.

"Mr. Williams is incorrigible," said the Commissioner. "There is no end to [illegible] devil-fishes. Only a few days ago he [illegible] an old bed-linen on the roadside [illegible] wounds. Gaboon, and I dare say he has [illegible] pockets filled with the shells of dog-[illegible] into which he has fired bullets, and [illegible] exhibits so ghastly complete [illegible] fertile brain weaves weird stories to [illegible] rural visitors."

"But poor Amalie! No [illegible] here?"

"No; she is much [illegible]. I [illegible]" said Dr. McDonald. "She is an [illegible]

"Eh? An actress?"

"Precisely."

"Not a lunatic?" shouted the actors.

"I am but mad nor'-nor'-west," said the pretty Amalie as she hastily wiped away the sunken eyes and the hollow cheeks, [illegible] of her long white apron and [illegible] the surprised actors as one of the [illegible] ward nurses, who, being assigned by Commissioner Hess, had, with the assistance of Dr. McDonald, soon arranged a realistic *mise en scene* to show the actors that the [illegible] act with Madison Square efficiency.

## Professional Doings.

—B. D. Stevens has been engaged as manager for Barney McAuley.

—Emily Rigl has closed her engagement with McKee Rankin.

—Madelon Zolo has closed with Miss Barnes for the Summer Boarders.

—Lena, one of the French Twin sisters, has married William Hoey, of the Mascots.

—The Volcsons—Fred, Fanchon Vidocq and Jessie—come together again this season.

—Bolossy Kiralfy and a ballet for Kiralfyana have arrived from Europe and are stopping at Niblo's.

—Property Man Taylor, of Harrity's, goes to his home in Hornellsville, N. Y., after the close of Pop.

—Dan Maguinness, who hasn't begun to star, has added a play called Willie Reilly to his repertoire.

—The Lyceum company have been engaged for them on the *City of Rome*, sailing from Liverpool Oct. 10.

—Gus Bruno has turned up with a comic opera company in St. Louis. He is with the St. Quintan party at the Fitzwilliam Garden.

—H. B. Warner, manager of the Comic Opera troupe, left for Battle Lake, N. J., yesterday, on a four weeks' pleasure trip.

—Fred A. Du Bois arrived from Europe Tuesday. He has not engaged for this season. His last position was business manager of Thorne's Black Flag company.

—William Thompson, who played character parts with the Harrisons last year, is now with Berri's California Theatre traveling company on a tour of Southern California.

—Elliott Barnes says he was told by James Collier that his contract for The Hips and the Gray will not allow money to him that was paid the author of The Lights of London.

—A cable message received by Fred Mathews from Joseph Arthur in London announces the successful performance in London of Russell Manager Frank Seaver is greatly pleased.

—A number of newspaper men, on invitation of Jack St. Maur, assembled at the Madison Square Theatre yesterday afternoon to hear some recitations by a Miss Cashman from Washington.

—W. J. Ferguson will open in A Pleasant Trip at one of the city theatres Sept. 5. The engagement will be for two weeks. Philadelphia will follow. Bookings have been made in six of the principal cities.

—Harry Colton is busy organizing a company for the purpose of producing Rajah on the road. This play met with considerable favor at the Windsor lately. Mr. Colton will assume the stellar part. He opens in Philadelphia, Sept. 10.

—Among the distinguished arrivals from Europe is Mr. Patrick Rooney, who has been "abroad for pleasure." He turned up his nose at many flattering offers to perform while in the auld country. He will open in Philadelphia late in August.

—We have had many calls from members of our out-of-town staff this week. Among those who favored us yesterday were Messrs. John Rentz, Jr., of Peru, Ind., a former New Yorker, and Harry S. Burke, of Coshocton, O. Such callers are always welcome.

—Maxabee and Masterson, the new managers of Baldwin's Theatre, San Francisco, are endeavoring to make arrangements with the Frohmans to look after their interests in the East. The new lessees are about to establish a stock company at that theatre.

—Harry Bascomb, the crippled actor, has been at his own request, sent to a State institution for the helpless, on Rainsford Island, near Boston. In a letter to the Boston Herald he says: "There are some who may wish to know where the crippled actor ends his days." Sad.

—J. M. Barron has booked many standard attractions for the Charleston Academy, including Jefferson, Minnie Hauk, Madison Square companies, Acme Opera [illegible] all the melodramatic and variety [illegible] note. The time is nearly all filled [illegible] 1. Manager Barron is summering [illegible] family on the Third Haven River, [illegible] County, Md.

# PROVINCIAL.

## CHICAGO.

The Coreless Brothers, at Hooley's has been favored with a series of very light houses, and on Friday night it was withdrawn to make way for the debut of Eveline Foster in Camille. This young lady proved to be far above the average of debutantes, and in the trying role selected for her first appearance, acquitted herself so well that it is certain the stage has received another recruit. Miss Foster is petite in form, with a very pretty face, expressive, dark eyes, and is unusually graceful in action. The selection of so difficult a part as Camille, in which comparison with leading actresses would be sure to be made, and where the proper way to play the unfortunate woman of the Camellias is so well established that to see it treated differently makes us wonder at the hardihood of the one who undertakes it, all shows Miss Foster to be a lady who has a favorable opinion of herself and sufficient power to make others agree with her. Giving all due praise for a very excellent piece of work, we feel compelled to say that Miss Foster was unfortunate in her elocution teacher—a Milwaukee gentleman, I understand, who has allowed his pupil to acquire habits of speech which will be fatal to her prospects unless speedily eradicated. The lady seems to have an affection for the letter "r," and rolls it and sounds it with an unction that it does not deserve, and when caught in connection with "e" it was hard for Miss Foster to let either of them go. Aside from this, it is certain that Miss Foster achieved a notable success, and with judicious advice and management will attain an enviable position on the stage. The support rendered by Lewis Morrison as Armand was of undoubted service to the debutante, this sterling actor giving a strong, even and polished performance that lent a brilliancy to the play and star that they might otherwise have lacked. Miss Foster will probably be seen again before the close of Mr. Rankin's season. This week Mrs. McKee Rankin in School, in which she will appear as Naomi Tighe, with Mr. Rankin as Jack Pointz.

The attendance at McVicker's did not improve very much the past week to see Love and Money. The play is a very bad one, and ought never to see the light again. This week the Boston Theatre co appear in one of their old-time successes, The World, and it will probably draw for a week. Youth is underlined for early production.

The Minstrels at the Grand Opera House are having a fair measure of success, new songs and some good olio acts helping to draw. Thatcher is more amusing when in the afterpiece with others to help him make fun, than when doing his monologue—which is a hint to him to get a good minstrel farce written and make a hit. A new programme this week.

A genuine surprise was in store for visitors to the Academy of Music last week. The Chicago Ideals appeared in Iolanthe, and did it so well that there is some doubt in my mind whether it has ever been done better in this city. Jessie Bartlett did the Fairy Queen, and, in the words of Mount Ararat, She "did it very well." Jennie Herrick, as Phyllis, need not fear comparison with any who have essayed the role. The Chancellor was very good indeed—well acted and much better sung than usual, and Mr. Crippe can improve his performance by learning a few dance steps. W. H. Clark is a "fine fellow" indeed as Private Willis, and sings the words and music of the part better than it was ever supposed they could be. This week, Patience, Sorcerer and Pinafore.

At Bunn's Pavilion John E. Ince will play in Boarding School with a co. made up in this city. If the weather is warm it will be successful.

Items: John Muir, treasurer of the Academy, took his annual benefit on the 13th, and the house was crowded. T. W. Keene commences his Chicago season Sept. 2.—E. A. Barron, of the *Inter-Ocean*, has written a drama entitled Through the Shadow, and McKee Rankin will produce it.—Katie Putnam goes to Winnipeg this week to play a two weeks' season.—Louise Sylvester will appear at the Grand Opera House in a new play called A Mountain Pink on the both.—Manager Shelby, of the Academy, goes to California for his vacation. W. S. Kusel, his assistant, will have charge during his absence.—In an interview with McKee Rankin, he said that he was anxious to get back to New York to superintend his building operations. If the opening was delayed his theatre would suffer, and he was the only man who could push the work forward because the most interested. Lewis Morrison would probably finish the season at Hooley's for him, and allow him to withdraw, without loss to anyone. Mr. Rankin spoke in terms of praise of THE MIRROR, and gave it the front place in dramatic journalism.—Mr. Hooley is back from his trip East, and is much improved in health.—N. M. Borden, owner of the Grand Opera House, has withdrawn from all connection with the suit for the lease, and this will undoubtedly end the controversy and give John Hamlin undisturbed control.—The Thomas control.—The Thomas concerts are now in full swing at the Exposition building, and are being well attended by the *elite* and fashion of the city.—The music rendered by the superb orchestra is mostly classical; but it is music of a sort we do not hear often, and so it is listened to with genuine pleasure.

## PHILADELPHIA.

Summer Briefs: The Summer evening concerts at the Maennerchor Garden, Belmont Mansion, and Lauber's Garden offer the only entertainment known to the Quaker City at the present writing.—M. J. Levy, the celebrated cornetist, heard every afternoon at Belmont Mansion and in the evening at the Maennerchor Garden has been engaged by Colonel Howard for his Ocean Pier, Atlantic City, for Sunday afternoon and evening concerts, 13th, 20th and 23d. Mr. Harry Wannamacher will conduct Mr. Levy's solos at Atlantic City.—Helen Dayne (Linny Williams, of Philadelphia) has secured an engagement as member of the Boston Museum co. for next season. Miss Dayne entered the profession after leaving made quite a local name as an actress, and was first brought into notice as Lady Angela in Patience given by the Philadelphia Church Choir co. She is a talented and social goddess in this city, pretty and talented. Miss Dayne has many friends who wish her success. Mr. Diamond is having original music written for [illegible], and will introduce songs, duets and medleys. He will engage a good singing comedian for the [illegible] and has secured a fine leading man for John Dawson.

Bliss is the title of a new comedy-drama being completed by M. Lafitte Johnson. It is said to be of the M'liss and Carrotta school, and the role of Bliss—short for Blossom—is fully as good as either of the aforesaid parts.—It is said here that The Russian Princess, one of the new plays named for production at the Union Square Theatre this season, is from the Russian, being a dramatization of a celebrated Russian story. It is said to be a drama of immense power.—The new play, Mauria, the author of which is an English lady now in Boston, a Mrs. Dr. Johnson, is said to be a singularly interesting play, and very new in plot. It is written, it is understood, in five acts and six tableaux and the scene laid in Mexico. Rose Eytinge is said to have the refusal of the drama.—Fred G. Maeder, of Philadelphia, is writing a new play for Minnie Palmer. He is also writing a society drama for Mrs. Langtry, who will furnish suggestions. Maeder's forte in playwriting is not illustrated in society plays, but the Lily may inspire him.—Mr. Augustus Waters, of New York, whose talent as a reader and recitationist have received recognition, is now at Atlantic City giving readings which have been well attended. Mr. Walters has made a fine impression.—Early in August the Bijou Theatre will open and the other theatres will for the most part commence their season before September.—We are having very hot nights and rest is more grateful than would be the best show that could be gotten up.

## SAN FRANCISCO.

JULY 20.

Vim was produced last night at the Baldwin to a crowded house. Neil Burgess created appeals of laughter and applause in the role of Tryphena Puffy. I see no reason why Vim should not prove a success; it is exceedingly funny, and San Franciscans generally go to extremes—anything extremely funny or extremely sad seems to catch them.

This is the last week of The Silver King at the California. The co. and the public are satisfied with the results. W. H. Voegtlin, the scenic artist, is given much praise for his artistic work. Daly's New York co. will open at the California on the 26th, producing for their first week the good comedy of 7-20-8. The Wallack co. open at the Grand Opera House under the management of Frederick W. Bert. The prices are to be reduced to 50, 35 and 25 cents. The Romance of a Poor Young Man will be the introductory piece. On the 28th and 29th The Silver King will again be produced at this house. The Wallack co. stay out the week. Afterwards the Grand will be occupied by several wrestling matches between Muldoon, Bibby and others. Following them the minstrels, Courtwright, Hawkins and co., who will also play to cheap prices.

The Emerson Minstrels are still doing a steady good business. Sweatnam and the new co. have already established themselves as favorites, and Charley Reed is always good in all he undertakes. Emerson is evidently reserving his powers to please until the minstrel contest takes place, which will be on or about the 23d, with Courtwright and Hawkins at the Grand Opera House, and Callender's, under management of Gus Frohman, at the Baldwin. Surely a lively time is in store for 'Frisco.

Items: Annie Pixley is "Home again, from a foreign shore," and will summer here.—Charley Reed is quite an author, and has received flattering notices from various papers for his new afterpiece now being produced at the Bush Street Theatre.—Mrs. Fred. Bert has been in poor health since her arrival here some months ago; but the genial Fred is growing stouter and more good-natured than ever.—For the Baldwin for the coming season, commencing the first week in August, the following engagements are given to me: Agnes Herndon, Adele Waters, Ada Deaves, Oliver Brandon, Fannie Young, Henry Aveling, George Wessels, W. H. Thompson, George Osborn, Willie Simms and Clarence Wilkins.—Ed Thorne and his Black Flag comb. play their way east,—Myra Mackey, sister of Kitty Halloway, the well-known equestrienne of Chiarin's Circus, died in this city of consumption last week at the age of twenty-eight.—The Spanish Students are doing well in in the interior.—I see by the Eastern press that pretty clever Emma Shultz, who left us a short time since to join the Vokes party, is winning good words for herself—we are glad to learn of this.—A benefit for the Conclave Fund will be given Friday night at the Bush Street Theatre.—By the way, I see something very funny in *Figaro*. The parties concerned are not strangers to you and it may interest your readers: "Leonard Grover gave us a scene on the wharf before his departure for Victoria that forcibly reminds us of the one made famous in Our Boarding House, George Osbourne and wife were to have been members of the co. he had engaged to open in Victoria, in Our Boarding House, Osbourne as Fioretti, and play thence through Oregon, Idaho, Montana and Eastward. They assembled at the steamer Friday, but the berth accommodations, or rather the lack of them, not suiting Mr. Osbourne, he decided not to go and returned to shore with his baggage. Leonard Grover, Sr., followed, and hot words ensued. He declared Osbourne should accept the same bunk layouts that he did. George declared he was no bunko-sharp and said he'd 'be d—d if he did.' 'What! swear at my father,' exclaimed Leonard Grover, Jr. 'I didn't!' 'You did!' A rush, a struggle, and Colonel Elevator Grover, Professor Gillypod Grover and Fioretti Osbourne were all mixed up inextricably in a Græco-Roman contest. Marcus Mayer, whose peace-making inclinations are proverbial, rushed in and stopped the triangular combat. 'For Heaven's sake, Grover, don't!' said the managerial Marcus. 'Get the Grand Opera House, issue a challenge and have it out on the stage. It will draw a thousand dollars!' The appeal brought Grover to his senses. 'Look at my traveling coat,' said the Professor, in that peculiar whining, sympathetic stage tone he uses in the part. It was ripped up the back from waist to collar, and, minus one tail, it bore honorable record of the fierceness of attack the enemy had made on his rear. The whistle blew; the attacking forces jumped on the gang-plank, the crowd on the wharf applauded the little comedy enacted for their benefit, and the good ship steamed away, firing a single gun of defiance as she retreated."

## ST. LOUIS.

Uhrig's Cave (Pat Short, manager): Planquette's Rip Van Winkle was produced before a large audience 8th, and it achieved only a moderate success. The music throughout reminds one of The Chimes of Normandy, and there is not enough of it. The dramatic action drags, and is very wearisome. W. H. Seymour was fair as Rip, but cannot sing the numbers falling to the part. Sam Reed, as Nick Vedder, was very funny. L. W. Raymond was good as Derrick. Philip Branson's "Song of the Pipe" is the best selection in the whole opera and the best sung. Louise Eissing made a clever Katrina, and Marie Boeckel was charming as Gretchen and Meenie. The children, Tilly Chambers and Della Fox, were remarkably clever as the children. The chorus was clever, and the opera well set. Merry War is to be revived 15th, and after its brief run Bluebeard is to be produced.

Pickwick Theatre (Cottrill and Short, managers): John E. Ince and his comedy company have been playing a week's engagement, and have done a fair business. Ince's rendition of the deaf professor is as enjoyable as ever. W. C. Crosbie, C. H. Mestayer, Kate Foley, Edith Sinclair and Emma Howard gave good support to the star. The newly organized Norcross Opera co. opens 16th in Le Tyrolien. Lizzie St. Quintex, Kate De Vonge, Minnie E. Carroll, Alice Maynard, Gus Bruno, I. W. Norcross, Jr., J. H. Burnett and Henry Lee form the co. The Norcross Opera co. will remain several weeks, and will produce Mascotte, Olivette, Merry War and other operas.

Items: Word has been received that Manager Pope is enjoying himself in Germany, while Manager Norton is doing the grandees of Spain.—Alice May will sustain the leading role in the forthcoming production of Bluebeard at Uhrig's Cave.—Charles E. Ford and W. H. Seymour have been initiated into the St. Louis Lodge of Elks.

## CINCINNATI.

The Centennial Guards, under the management of Frank Farrell and John H. Havlin, were well received at the Highland House 13th, 14th and 15th. Their entertainment possesses many novel and attractive features, and its interest was enhanced by the appearance of Minnie Maddern in several of the tableaux. During the co.'s entertainment 14th, Miss Maddern presented Capt. Thiel with a handsome silk flag as a slight evidence of appreciation for many courtesies tendered her by the Guards while in New Orleans.

The new drop-curtain of Robinson's Opera House will be painted by James Piggott, who figured largely in the scenic staff of the recent Dramatic Festival. It is not at all among the improbabilities that the new business manager of Robinson's may see fit to reorganize the executive staff of that house. A new occupant of the box-office and a competent door-keeper would largely conduce to the proficiency of that department.

The Can't-Get-Away Club now includes among its professional members, Managers Havlin, Heuck and Miles (Fennessy is fishing in Michigan), Business Managers Collins and Lewis, Treasurers Dan Clifton and Lennie Miles, Smiley Walker, Le Grand White, Lizzie Evans and Minnie Maddern.

For the benefit of professionals possibly interested, the following list of Kentucky Fairs is subjoined: Mt. Sterling, July 31, three days; Harrodsburg, July 31, four days; Danville, August 7, four days; Sharpsburg, August 7, four days; Richmond, August 14, five days; Shelbyville, August 21, five days; Cynthiana, August 21, four days; Lawrenceburg, August 21, four days; Lexington, August 28, five days; Franklin, August 30, three days; Paris, Sept. 4, five days; Bardstown, Sept. 4, four days; Falmouth, Sept. 11, four days; Maysville, Sept. 18, four days; Louisville, Oct. 2, four days; Germantown, Oct. 10, five days.

George W. June is in the city recuperating his exhausted energies after an arduous season. I believe it was Imre Kiralfy who complimented George W. as being the most proficient advance agent in the business, when the test consisted in hanging attractive paper in the most invisible resources of dark and mysterious alleys. George, however, has survived the base aspersion upon his professional ability.

The picture of Uncle John Robinson will decorate the centre of the proscenium arch at Robinson's Opera House. Parties professing to know of the gentleman's profanation' proclivities suggest that the background will soon assume a sulphurous aspect. Willis Gribble, an ex-journalist, who was wont in bygone days to portray one of the bold, bad Danites in McKee Rankin's atrocity bearing that title, has returned, having closed a season with the Rooms for Rent comb.—A portrait of William Warren, the comedian, painted by F. P. Vinton, has been lent to the Cincinnati Exposition by the Boston Museum of Fine Arts.

To recompense his patrons for the recent abortive balloon ascension at the Highland House, Manager Harff announces for the 20th a grand display of fireworks similar to the exhibition at Coney Island.

## BALTIMORE.

Academy of Music (S. W. Fort, manager): The Grand Duchess, as done at this house last week, was the greatest success of the Summer season. Jeannie Winston in the title role, Amy Gordon as Prince Paul and Walter Allen as General Boum, acquitted themselves most creditably, and the entire co. appeared to the best advantage. Monday night Iolanthe was revived, and it will be followed by Fatinitza, Perichole and The Grand Duchess during the week. Next week, Boccaccio, for which Rose Leighton has been specially engaged.

Items: The Baltimore Police Athletic Club gave their annual exhibition at Ford's Opera House Monday night. The proceeds are to be devoted to extending their gymnasium.—A female seventy-two-hour walking match is in progress at the Monumental Garden, and an Indian village has taken up quarters there.—Manager J. W. Albaugh was in town last week, looking over the improvements at his theatre, which, by the way, are progressing finely.

## CLEVELAND.

Haltnorth's Garden has been the only attraction during the past two weeks, all covered places of amusement being closed and undergoing repairs. The pleasant weather has of course materially increased the attendance at the Garden; but the "original" Spanish Students, who have been there the past week, certainly deserve the large patronage they receive. Mrs. O. T. Kimbell, soprano; Arthur E. Miller baritone, and Whitfield, known as "the man with a hundred faces," combined with the Students, rendered a most entertaining programme. They remain here during week of 16th. Kempa's Ladies' Orchestra 23d, followed by the Hungarian Gypsy Band 30th, week each.

Memoranda: Manager Gaul is showing good taste in the attractions he is furnishing at Haltnorth's Gardens. Col. Elmer Warner and N. J. Gogswell propose taking a co. on the road next season, playing Our Boys and several other comedies. Possibly a "Hardly Able" comb.—How about the proposed benefit for the Huron Street Hospital by Ed Clayburgh, husband of Lillian Spencer, who was sick there a short time ago. It was promised to them.—Managers Hanna, Pulsifer and Earlinger lost about $1,000 apiece in their great Sham Battle Speculation here on the 4th of July.—Kittie Rhodes is in town. She intends summering with her husband, Mr. Ward, at Weedsport, N. Y.—Owen Ferree passed through the city on his way to New York 14th.—Edward Dallon is in town resting.—J. H. Vance and wife of this city propose taking the road with some Western co.—Manager B. C. Hart goes to Mt. Clemens 23d.—While Manager Hanna is in New York getting attractions for the Euclid Avenue, Manager Hart stays at home, getting the new Park in order.—The professionals of this city who have signed for next season are J. B. Curran, Gustave Heege, P. J. Kelley, N. J. Jackson, Robert Woodman, with F. B. Warde's comb.; M. A. Lynch, with Bertha Welby; Will and Joe Haworth, with John McCullough; Gertie Madigan, with Felix A. Vincent; May Condell, with the World comb.; Fannie Marsh, with Modjeska; J. Gleason, with Wood's Comedy co.; Ed Wodiska, with T. W. Keene.—Joseph Haworth and mother arrived home from Europe 12th. Joe will remain here until McCullough's season opens at Denver, Col.—W. A. Davis, of the Euclid Avenue, has engaged to do the advertising for the Cleveland Driving Association during the Summer.—The Gesanverein, the Frohsinn, the Harmonic, the Orpheus and the Saengerbund German Singing Societies of this city left 16th for Buffalo to attend the great Saengerfest.—Manager Hart says his initials are not B. C.—Contracts have been given for the entire repainting and refurnishing of the Euclid Avenue. A new drop curtain will also be in place before the house is again opened.—Michael Lovelle sues for $5,000 damages from Henry Wick, proprietor and Louis Moreau, contractor, of the New Park Theatre. Lovelle was a laborer on the New Park, and claims that Moreau ordered him to undermine a wall, which caved in, crushing his leg and injuring him permanently.—The death of Mlle. Litta was keenly felt by her many friends in this city. Marie was brought here when quite young, and placed under the instructions of Professor John Underner. Afterward A. B. Hough furnished the requisite funds for her to finish her musical education in Europe under teachers recommended by Mr. Underner.—Many thanks to Manager Arthur E. Mills, of the Spanish Students, for courtesies shown.—It is with great pleasure we hear of the success of Ella Russell, Cleveland's prima donna, at Carthagenia, Spain, and many other Mediterranean cities.—The Maennerchor of Wheeling, W. Va., passed through city, 13th, en route for Buffalo.—Effie Stewart is spending a few weeks vacation at her home here. For the past year she has applied herself to study for the operatic stage under the instruction of Professor Clement Tetedous of Chicago.

## BROOKLYN.

Grau's English Opera co. entered on its fifth week on Monday night. For the four weeks previous 27,000 people visited the pavilion. All this goes to show that an enterprising manager in one of the larger theatres would have made a large sum of money by running a Summer season. Grau presented Pinafore for the last time on Monday night. On Tuesday evening The Pirates of Penzance was produced. Bessie Gray appeared as Mabel and Bebe Vining as Edith. The opera was very well sung and encores were frequent. The scenery was good and the costumes very handsome. The season will continue two weeks longer.

## CALIFORNIA.

### SAN BERNARDINO.

Walters and Brinkmeyer's Opera House (O. Simpson, manager: The Bert-Palmer Dramatic comb. played to good houses 23d and 24th and Wednesday matinee. The first play, The Red Pocketbook, did not take as well as Michel Strogoff and Youth. The co. itself is nothing uncommon. They played a return engagement at Los Angeles 5th, 6th and 7th; thence to 'Frisco.

### STOCKTON.

Avon Theatre (Southworth and Humphreys, managers): House closed week of 2d. Thorne's Black Flag comb. was announced for 12th; Neil Burgess, 25th and 26th.

Item: Kohler's Wax-Works closed here 7th, having done a very fair business. Hence to Santa Cruz.

Killed: Haberam Perez, of the Mexican Athletic troupe, aged 32 years, while performing on a trapeze at Oakdale, thirty miles East of here, missed his hold and fell, striking on his head and shoulders, fracturing his spinal column. He died on Sunday, 1st, the day following the accident.

## COLORADO.

### DENVER.

Tabor Opera House (W. S. Morse, manager): Augustin Daly's co. opened on the 10th for four nights to fair houses, notwithstanding several attractions in the city at same time. Callender's Minstrels, 26th, week; Thorne's Black Flag, 23d, week.

Academy of Music (N. C. Forrester, manager): Bailon, Wilson and Co.'s Minstrels opened on the 11th for five nights. The first night the house was packed, and advance sales for week are good. Soldier's Wife comb. week of the 16th. After the War comb., 23d, for a week.

Arena: John Robinson's circus pitched tents on the 10th for two days' stay, and on opening night had one of the largest circus crowds ever assembled here. They play West to Ogden, Utah, and from there they have chartered forty narrow-guage cars to play in Montana. This will be the first circus to spread canvas in that Territory. D. S. Vernon, the general agent, has closed a contract with the Pacific Mail Steamship Co. for transportation to Australia, opening at Sydney Oct. 21.

Palace Theatre (Ed. Chase, proprietor): Business continues good. New arrivals are Sam and Jennie Cole.

Items: Augustin Daly's co. close the season at Ogden, Utah, and reopen in Boston Sept. 23 for two weeks, going thence to the Chestnut Street Theatre, Philadelphia. Richard Dorney, the business manager, takes out the travelling co. on Oct. 1.—N. C. Forester, the manager of the Academy of Music, is having new scenery painted and house fitted up. He will keep open all Summer and proposes to run only first-class troupes. He will go to New York soon to select a stock co., and when dates are to be filled will play the co. on the circuit. This theatre has plenty of capital to back it and will, no doubt, be successful this time.

## CONNECTICUT.

### HARTFORD.

Show business of all kinds is very quiet. Absolutely nothing doing. W. S. Ross, manager of American Theatre, was in town the past week, seeing to some alterations to be made in his house. The American will reopen Sept. 3. There is some talk of a second variety theatre here, and the old American Hall seems to be the place most talked of. But there is nothing definite as yet. Cody and Carver's Wild West will show here 25th and 26th, in Charter Oak Park.

## DISTRICT OF COLUMBIA.

### WASHINGTON.

Theatre Comique (Col. T. E. Snelbaker, manager): George France and his dogs, supported by Frank Lavarnie, in A Block Game, this week. Maggie Cline and Mary Ann Kehoe also appear.

Items: Florence Emmart and Arion Quartette at Abner's. Wilmot and Alden, bicyclists, and The Jackley's at Driver's.—An elegant Casino and opera house is to be erected on Connecticut avenue, between K and L streets. The plan is by Mr. Thomas, of New York. The cost, exclusive of furniture and fixtures, is estimated at about $110,000. It is the present expectation of the managers that the building will be ready for occupancy early next Spring, in time for a short season of opera. The following are the directors for the first year: L. Z. Leiter, of Chicago; Robert Garrett, of Baltimore; F. H. Paine, C. J. Hillyer, Chauncy McKeever, and J. G. Parke, U. S. A.; T. B. Mason and G. L. Bradley. Thomas Hyde, of Riggs and Co., Treasurer, and Mr. Paine, Secretary. There has been so much talk and no visible results that we do not feel sure, even now, that the Casino will be built.—Laura Bellini is expected soon on a visit to her mother, Mrs. Woolwine.

## GEORGIA.

### MACON.

Nothing in theatrical line to report. Everything at a standstill except the Academy of Music, which is fast nearing completion.

## ILLINOIS.

### JOLIET.

Opera House (E. S. Barney, manager): Callender's Minstrels came 10th to a large and well-satisfied audience. Nothing booked for the near future.

### ROCK ISLAND.

Harper's Opera House (Geo. Harper, proprietor and manager): The Barlow-Wilson Minstrel co. played to fair house, and were well received. The house is closed for the season.

## INDIANA.

### CONNERSVILLE.

The theatrical season here will open on the 23d with Fesser and Bailey's Southern Minstrels. Murray and Ober's Comedy co. have corresponded with our manager asking for three nights the last of this month. Their proposition has been accepted. Fogg's Ferry and the Graham-Earl co. are booked for September. The season has been dull and the people are eager for a taste of theatrical amusement.

### KOKOMO.

The new Opera House at Frankfort Ind., now building, will be one of the best arranged and most neatly finished in the State. The stage in particular will be appreciated by traveling combinations, as it will be much larger than that of most theatres in small towns. It will be 30x72 feet wide by 64 feet deep, and be provided with fifteen sets of 18-foot scenery. It will seat 1,200 and be opened during Fair week—August 29, 30, 31 and Sept. 1. H. E. Henderson, manager of the Opera House at Kokomo, will book attractions for the Frankfort House, making a so-called circuit out of the two.

Havlin's Fogg's Ferry co., with Bella Moore, will open the season of 1883-84 in Kokomo, Sept. 5, 6, 7 and 8, Fair week. Manager Henderson tells me he has booked more and better attractions for his two houses (here and at Frankfort) for next season than at this time in any previous season. Among his bookings are The Meteor, Joseph Murphy, Banker's Daughter, Ranch 50, Herne's Hearts of Oak, F. B. Warde, Fay Templeton and Buffalo Bill.

### RICHMOND.

Work on the new Park Opera House is being rapidly pushed, so that it will be ready by the middle of September. It will be on the ground floor, 82x130 ft.; stage 33x60 ft.; stage opening, 30 ft.; height of proscenium, 25 ft. Scenery by Sosman and Landis. Dobbins Brothers inform me that their prospects for the coming season are the best they ever had.

## IOWA.

### DES MOINES.

Moore's Opera House (W. W. Moore, manager): The season closed at Moore's Opera House on the 10th with Callender's Minstrels, who played to a packed house, comprising some of the best people of the city. The company was enthusiastically received. The company present a very fine first part, some of their songs being almost faultlessly rendered. Their specialties are about up to the standard.

Item: G. Fred. Sellack, ex-manager of Florence Herbert, is in the city for an indefinate time.

### COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, proprietor): Callender's Minstrels came 11th, and despite the very warm weather, the house was crowded. The entertainment was very enjoyable and quite novel, and the large audience highly pleased. This company will continue to play all Summer.

## MASSACHUSETTS.

### FALL RIVER.

Arena: John B. Doris' Circus came 12th and gave two very good performances to large audiences. William Showles, who hasn't been here in a number of years, is with Doris. As a bareback rider he has no superior.

Items: Buffalo Bill's Wild West will not show here, as the owner of the baseball grounds—the only suitable place—declines to let the land for any entertainment.—Forest Hill Gardens, which resort has been a failure, has passed into the hands of the street railroad, and it is to be hoped that some kind of an entertainment will be given by the new managers to draw paying audiences.—The Opera House, which has also been a failure, with the exception of the first season, has been leased, as noticed in THE MIRROR several months ago, by Durfee, Russell and Co., of Providence, for a term of years, and will open Sept. 3 with a variety co. Wally Ward leased the house two seasons ago for five years and gave a first-class show; but after four months was obliged to give it up owing to bad business. If the new managers succeed it will be beyond my expectations.

### NEW BEDFORD.

Opera House (J. C. Orney, manager): Nothing for several weeks.

Items; Fannie Francis is stopping at her Summer home in this city.—The season at the Opera House will open the last day of August. Manager Clancy has booked a large number of first-class attractions.

Arena: Doris' Circus gave a fine performance to a large audience 14th. No better circus has been here this season.

### WORCESTER.

Rink: The New York Ideal Ideal Opera co. has been here the past week playing Heart and Hand. They have been full of trouble since last here, owing to the suit brought against them at Providence. Charles Fostelle in Mrs. Partington 16th, one week.

Item: The improvements at the theatre are going on nicely, and the new seats are being put in place.

### GLOUCESTER.

Doris' Circus is to appear August 1, and is the only attraction at present worthy of especial mention as to date. Oscar Rahn, of Duprez and Benedict's Minstrels, is stopping in this city with his energetic chief, Mr. Duprez. The season of the co. will open under Manager Bradstreet sometime during the latter part of August or September. Mr. Duprez is to have an unusually fine minstrel organization to consist of over fifty people. Herne's Hearts of Oak and Dan Maginnis both appear here early in the Fall. Mrs. Langtry was at the Masconomo a day or two ago. Sara Jewett is at her cottage at Pigeon Cove for the Summer.

## MICHIGAN.

### GRAND RAPIDS.

Redmond's Grand (E. P. Thayer, manager): Callender's Minstrels gave an excellent entertainment 7th to a large house. Anything under the management of the Frohmans draws well here. Owen Fawcett, supported by a poor company, played Dodging 10th before empty benches. John Dillon 18th.

Item: The work of lowering Powers' Opera House to the ground floor is fast progressing.

### MANISTEE.

Temperance Hall (C. D. Gardner, agent): Morrisey's Hibernicon and Specialty co. played 12th to a fair house. They were well received. Bryan O'Lynn, late of Howorth's Hibernica, and John P. Hill, late of Wallmann's Opera House, Newark, N. J., joined the co. here. Owen Fawcett and co. opened in Dodging 14th.

### PORT HURON.

Barnum and Jumbo invaded the city on the 7th. Twenty thousand people attended the afternoon and evening performances. It was the best circus that ever appeared in this section. A couple of performing Japanese joined the show at this point. One of the performing horses impaled himself on a barbed wire-fence, and had to be shot. Mr. Thomas, press agent, invited THE MIRROR correspondent to a seat in press gallery. He admires the paper.

### IONIA.

Armory Hall (K. R. Smith, manager): Walters' Comedy co., with John Dillon in States Attorney, 17th, to a good house.

## MINNESOTA.

### MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): The only attraction the past week was the Vokes comb., who presented their musical absurdity, In Camp, 9th and 10th and matinee 11th, to good business. Henry Ward Beecher, 31st; Chicago Church Choir co., August 6, week. Regular season opens August 23, when Mlle Rhea appears for one week.

Pence Opera House (Col. J. H. Wood, manager): This house was closed 9th for the season, when George W. Thompson was given a rousing benefit. Loewenstein was the bill, and was presented in a creditable manner. Season of 1883-84 opens August 27.

Arena: W. W. Cole gave four performances 4th. The enormous tents were packed at each performance, the receipts being about $40,000. The programme at the afternoon performances were necessarily curtailed somewhat, which caused some dissatisfaction. They met with quite an accident, 6th, at Brainard. Six of the property cars were ditched, slightly injuring four men, but none seriously.

### ST. PAUL.

Opera House (L. N. Scott, manager): Benefit for the losers by the burning of Wood's Opera House, 11th, resulted in receipts of about $400. An olio, in which

appeared Frank Hunt, Frank Barron, John F. Sherry, Clark and Edwards, followed by Rip Van Winkle, completed the programme. George W. Thompson gave a very good impersonation of Rip; May Seymour made a very lively and vivacious Gretchen. Heinrich Vedder by Frank E. Jamison; Meenie, by Nellie Jamison, and Dervish, by Sid Aiken, were well given. The performance was well received by the audience. House will remain closed until August 1, when the Chicago Ideals give five performances.

Items: The plans are now in the hands of the contractors for the erection of Wood's new Opera House, to be completed by August 20, and which will cost about $40,000. The new structure will be a two-story building, capable of holding about 1,400 people. The stage will be fifty feet wide by thirty-five feet deep.—The Jansen Concert co. gave a very enjoyable entertainment at White Bear Lake, 13th.—The New Orleans Jubilee Singers gave a very good concert at Jackson Street M. E. Church on the 10th.

## NEW YORK.

### ALBANY.

Saturday, 14th, the great Forepaugh show made its advent. The street parade in the morning, and afternoon and evening performances drew out immense crowds, and all seemed satisfied with the exhibitions. The menagerie, including the herd of elephants, attracted universal attention, and, as a whole, was better and of greater variety than is usually seen. The ring performers and sensational acts were sufficiently exciting, and the hippodrome features created much enthusiasm, although the track was heavy to a degree.

The Indian Village has become a thing of the past. The residents in the vicinity declared it to be a nuisance, and the Mayor consequently refused to renew its license. All that remained for the red men and their white brethren was to fold their tents and quietly steal away, and the small boy is much grieved at their departure and the loss of the "ten-cent show."

Item: Frank Karrington, engaged for the Silver King, is visiting at his home in this city.

### BUFFALO.

All was quiet on the Niagara last week, except on the evening of the 11th, when Charles Wyndham and his excellent co. drew a large audience to see The Great Divorce Case at the Academy of Music. A very happy crowd it was. They groaned at the mother-in-law afflicted barristers and seemed to forget that the thermometer was dancing at about 80°.

The present week offers more attractions to the Saengerfest visitors. At St. James' Hall Ida Siddons' Mastodon Minstrels will exhibit their airy costumes to admirers—of whom they had many on their former visit. At Wahle's the Queen City Rowing Club Minstrels, an amateur co., gave three performances, 16th, 17th and 18th.

The Academy of Music presents Milton Nobles and the never-dying Phœnix as an attraction for our German friends.

The main feature of the week is the twenty-third Saengerfest, which opened on the 16th at the new Music Hall erected by the German Young Men's Association. The first chorus, "Festgesang an die Kuenstler" (Festival Ode to the Artists), was rendered by the Buffalo Chorus, including the Orpheus, Liedertafel and Saengerbund Societies, under the directorship of Carl Adam, Dr. Damrosch attending to the orchestral accompaniment. Then followed addresses by Governor Cleveland, Mayor Manning and ex-Mayor Becker, the Fest President. The soloists of the evening were Mrs. Wells B. Tanner, Max Heinrich and Christian Fritsch. The programmes of the other concerts are too lengthy to give in full. Mme. Marie Scheile-Gramme, Mme. Graziella Boema and Joseph Benedict are the other soloists who participate.

Items: The city generally presents a holiday appearance, some establishments being elaborately decorated. On Main street, opposite the Genesee House, a handsome arch is erected, under which all visiting societies are escorted. These societies, of which there are seventy or eighty, began to arrive Sunday night and made plenty of music during their Monday receptions. The Fest guarantee fund, amounting now to $40,000, is considered sufficient. Besides the musical attractions, the programme of the week includes an excursion to Niagara Falls, a monster picnic at the Park and procession. With fair weather our German guests will find plenty of amusement.—Baker made himself very agreeable to a river party last Thursday night. Farron might have been with him, but he felt so bad over the defeat of the New Yorks that he stayed at home—perhaps to weep.

### HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): The Tenney Family and the Niven Sisters have signed for next season with Sylvester McGibeny, whose brother is the head of the well known McGibeny Family, and will leave westward on the 6th prox. Mr. Driggs, who has been ahead of the McGibeny Family, will take the helm. The bill will consist of music, vocal and instrumental, and the entertainment will in all details resemble that given by the McGibenys. Our people will feel quite an interest in the co.'s success, as it is strictly a Hornellsville party.

### AUBURN.

Archie White, the end-man, will spend his vacation here. He will rejoin Dupree and Benedict's Minstrels about Sept. 2. There is no theatrical news.

### COHOES.

This city is neatly billed for Forepaugh's Circus. Manager Callan, of the Cohoes Opera House, is energetically pushing the work on the building.

James Sandford and wife have returned to their co., after a short stay with the former's friends and relatives.

## OHIO.

### DAYTON.

Memorial Hall, Soldiers' Home (Larry H. Reist, manager): The Lady of Lyons was given by the Home co with to a large and very highly pleased audience. Tonight (14th) The Colleen Bawn was presented in grand style, the play was well cast and the settings beautiful. But why speak of the latter? They are never otherwise than beautiful. Katherine Rogers as the Colleen was well received. She looked, spoke and acted the part in a very pleasing manner, and won the sympathies of the audience from the start. As usual, Ida Lewis pleased all by her perfect portrayal of the Ruadh. The Mrs. Cregan of Mrs. F. A. Tannehill was a finished piece of acting. This lady has, by her splendid acting, become quite a favorite at the Home. Alice Baldwin as Danny's Mother made a hit as usual. J. Clinton Hall as Father Tom had little to do, but did it well. The part of the villain (Danny Mann), usually overacted, was toned down into a really tolerable rascal by William H. Cooper. The Myles of John F. Ward was good, both in singing and acting. He left nothing to be desired. C. Russell Blake as Hardress Cregan and Frank Richmond as Corrigan did more than justice to their parts. As a whole it was the best performance of The Colleen Bawn that I have ever seen, and I have seen it quite often, the play having been presented by nearly all the companies that have been at the Home. By special request Our Boys will be produced 17th; Under the Gaslight, next.

Items: Billy McAllister, the minstrel man, was in the city last week, visiting his father.—The Home co. have been requested to play Hamlet before the closing of the season. The co. has the material, but it will take considerable work previous to the dropping of the curtain on Act V.—Max Febrmann, leader of the orchestra at the Home, will play the Sheeny in Milton Nobles' Phœnix.—The Mirror is for sale at all the leading news-stands, every Saturday.

### COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Lizzie Evans will appear week of 23d in Fogg's Ferry and Dewdrop. The support will comprise Messrs. H. W. Hermann, Edwin Clifford, W. T. Sheehan, L. S. Blondell, C. S. Hynson, Henry Scharf, J. W. Carroll, Harry Rawlins, Ida Burrows, Marie Le Gros and Ida Tracy. Fogg's Ferry will be given on the first three nights and Dewdrop the last three. The regular season will open Sept. 3 with Annie Pixley, to be followed by a long list of good attractions.

Grand Opera House (Joseph Miller, manager): The Drummer Boy of Shiloh will be put on week of 23d, under the auspices of the Fourteenth Regiment, O. N. G. G. A. Backus is the only professional in the cast. He will play the leading part and will be supported by stage-struck soldiers and ambitious local amateurs.

Items: The Thuringer Military Band attracts large crowds to Hessenauer's Garden every night.—Joe Miller, the new manager of the Grand, is in town. He has a fine line of attractions booked and anticipates a successful season.—Minnie Maddern tried her new play, Tiny, at Aurora, Ind., last Wednesday.—Her manager writes the author, W. F. Felch, that it ran smoothly and was favorably received.—The regular season at the Grand will open Sept. 3, State Fair week, with Sanger's Bunch of Keys.

### SANDUSKY.

Biemiller's Opera House (Wm. J. Stoffel, manager): Manager Stoffel's office in Opera House building is completed. It presents quite a striking appearance, with the dark red walls hung with the lithographs of noted stage people. Mr. Stoffel informed me that he would like to keep The Mirror posted as regards his bookings; but that correspondents of other sheets had misused his information to such an extent that he deemed it necessary to keep them to himself. He explained it in this way: "Say I have John McCullough booked for Oct. 3 and 4, and I post correspondents early in September (as has been my custom); consequence: People hold on to their money until McCullough comes. Now, the attractions that come prior to Oct. 3 and 4 suffer. And those that come after also suffer, because the public have been to see McCullough for two nights, and think that is sufficient for a time." The work on the interior of the Opera House began 16th. It will be one of the nicest places of amusement in Northern Ohio when finished.

### MT. VERNON.

Kirk Opera House (L. G. Hunt, manager): A complimentary benefit will be tendered Lizzie Evans, of this city, now with Havlin and Callahan's Fogg's Ferry co., on Monday evening, 30th, by her many friends in this, the city of her birth. Miss Evans' success has been the admiration of our theatre-going people, who remember her as rendering the character of Fanchon, with the assistance of local talent, in a very successful manner previous to her first professional engagement with Barney McAuley two seasons ago, since which time she has made rapid advance.

Item: George E. Frazier, of Syracuse, N. Y., representative of the Barnum-London Show, was in the city last week arranging for a grand excursion to Mansfield, where this great attraction will pitch tents August 2. They go from Mansfield to Washington C. H. The Mirror correspondent wishes to extend thanks to Mr. Frazier for favors received.

### POMEROY.

Arena: Sells' Circus put in an appearance 7th and did a good business. In the evening the tent was struck by a gentle zephyr of the Iowa variety, just about the end of the fourth act, which waltzed things around rather lively, creating something of a panic among the spectators. Notwithstanding the dangers attending a stampede there were some amusing incidents. One fellow made a break for freedom and his Betsy Jane at home, and in the dark struck a rather massive object and was lifted from terra firma and landed almost fifty feet away. He had run into a elephant. Another sought shelter under the canvas of an ice-cream stand, and in jumping over the counter soused himself in the chilling contents of a barrel of lemonade. Another improved the flavor of a freezer of ice-cream by shoving a No. 11 boot deep into its contents.—Barnum is billed for Gallipolis, eighteen miles below here, for August 9. He will doubtless have big business, as all trains are to carry passengers at reduced rates.

## PENNSYLVANIA.

### ERIE.

Park Opera House (W. J. Sell, manager): Has received a thorough overhauling, and with reorganized business and stage forces will be in readiness for the opening in September. W. O. Mehl, manager of the orchestra, and a most skillful player on the flute, has gone to join the Hosfeldt Orchestra, of the Eleventh Street Opera House, Philadelphia, in a six weeks' engagement at Cape May.

Item: Erie Siedertafel, Maennerchor and Teutonia Singing Societies participate in the Saengerfest at Buffalo this week, accompanied by a number of Erie people.

## RHODE ISLAND.

### PROVIDENCE.

Sans Souci Garden (William E. White, manager): Large audiences have greeted Charley Fostelle as Mrs. Partington at this favorite place of amusement all the week. The co. are playing under Manager Charles Smith, who takes them to Worcester week of 16th, thence to Oakland Garden, Boston, for a week. The New York Ideals come week of 16th, and play Princess of Trebizonde. The piece is to be newly costumed and handsomely mounted, and is up for a week. This co. is now under new management, and will no doubt succeed in the future. Mollie Fuller will sing the part of Zannetta and Brocolini does Prince Casimir, while Louisa Searle impersonates Prince Raphael. The Corinne Merriemakers put in here and stay a week, 23d. Manager Charles Smith returns to this city August 13, playing his Rooms to Rent co. one week.

Theatre Comique (Hopkins and Morrow, managers): Ida Siddons' Female Mastodons have done fairly for two weeks. They gave a good show, and are now bound toward the setting sun. The house will remain closed until its doors are thrown open for the regular Fall and Winter season, which will be about the middle of next month.

Rocky Point Coliseum (Hopkins and Morrow, managers): Variety of a first-class order prevails here daily, and an entertainment is given which lasts about two hours. Hopkins and Morrow have obtained the grounds formerly occupied by the "Indian Medicine Men" at Boston, and will run a circus there for a season of two months.

Arena: Buffalo Bill and Dr. Carver's Great Wild West Show comes to the Narragansett Park for a two days' stay 18th. Press Agent Barney and Contracting Agent Woolcott were here last week working up the business. "Barney, you are very forgetful."

Items: Manager Charles Smith brings out Celia Logan's new play, An American Manager, at the Sans Souci Garden next month. Mrs. De Belleville is to be in the cast, so Manager Smith informs me.—Claude de Haven edits the dramatic column for the Providence *Sunday Telegram*.—Hughey Reid, the scenic artist, is to paint a new drop for the Howard Athenæum, Boston.—Low's Grand Opera House lobby is provided with immense storm-doors for next season. A good move in the right direction.—Josh Ogden was here, Summer clothes and all, but has now gone to Worcester.—Manager Harris, of Boston, was in town last Saturday.—George Avery, formerly with the Everett Family, is now agent for Manager Charles Smith.

### NEWPORT.

Professor Leon Floreston was to give dramatic readings at the Casino Theatre, 10th, but failing to get enough subscribers to pay for the hall in advance, Manager Harrington refused to let him have it. On departure he left a few unpaid bills behind. Doris' Circus had a packed tent, 13th, and gave a first-class performance.

## UTAH.

### SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): Neil Burgess, in Vim, 3d, 4th, 5th, 6th, to large and enthusiastic audiences, and all departed well pleased with the performance. Burgess can always draw good houses here.

Walker Opera House (D. Banks McKenzie, manager): Paul Boulton's Musical and Comedy co., 3d and 4th, to very poor business.

Item: The town is well billed for John Robinson's Circus 26th and 27th, which will no doubt squeeze our pocketbooks.

## VIRGINIA.

### DANVILLE.

Masonic Hall (J. L. Tyack, manager): Marie Bowen, 13th, in dramatic and humorous recitals. Regular season opens at Opera House August 23.

Items: Lew Tatum, the well-known minstrel, has returned home after a successful season in variety halls in the Northwest. He expects to open a variety hall here soon, provided a suitable location can be obtained.—M. A. Mosely, for the last ten years bill-poster here and handling companies on a percentage in this and other States, puts a Horse-Shoe Seven on the road in September. His prospects are good, as he has ten Fair weeks in succession.

## WISCONSIN.

### MILWAUKEE.

Schlitz Park Summer Theatre (Jacob and Litt, managers): Hess Opera co. continue to attract large crowds, giving their numerous operas in splendid style.

Items: The Grand Opera House is nearing completion.—Mr. Marsh says the Oshkosh season will begin August 3, with the Hess Opera co.—The Academy of Music is closed for season.—Slensby's Theatre is doing a light Summer business.—Jacob Nunnemacher and wife are at home for the present.

### SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Cartland-Murray Opera co. opened 7th in Rosedale to a select audience. Grace Cartland, Sheboygan's favorite actress, received a hearty welcome. The stage was strewn with flowers, and she was called before the curtain several times. Support very good. The French Spy was presented 10th to crowded house, which was fully deserved. The house in its new guise presents a most attractive appearance. Manager Kohler will not book more than one attraction a week.

### MADISON.

Opera House (George Burroughs, proprietor): Camilla Urso 13th to fair business.

Arena: A concern calling itself The Great Western Circus and Museum, has fine posters up for 16th. The show claims to be the only twenty-five-cent circus on the road.

Item: Charles H. Warren, business manager for Harry Webber, is spending a few weeks at his home in this city.

### PORTAGE.

Dullaghan's Opera House (Jas. Dullaghan, manager): Simon Comedy co. played Too Late to a good house 6th. The play was uninteresting. Mr. Simon had an inferior and unsuitable part, and the remainder (barring Frank Lindon, who deserves mention) were only fair. Lottie Jackson, a local singer, will be given a benefit 23d.

## CANADA.

### TORONTO.

Zoological Gardens (W. G. Davis, manager): Fun in a Boarding School was produced 12th, 13th and 14th by Lisetta Ellain and co., to very large audiences. First-class performance. Co. re-engaged for 16th week.

Item: Mrs. Seguin-Wallace, Rosalba Beecher, Signor Brignoli and Constantine Sternberg will appear at Horticultural Pavilion, 19th, 20th and 21st, in a series of concerts. A musical treat is expected.

### WINNIPEG.

Princess Opera House (Cowan and Co., managers): This house has been closed for the past week. It will remain closed till the 20th, when Katie Putman will appear for a short season.

Item: The Princess Opera House has been open for about two months. Some of the companies that have appeared here have been highly creditable, while others have been of an opposite character. They are all greeted the first night with a crowded house, and before the week's end the poorer ones are deserted. None but first-class companies will draw here.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

### DRAMATIC COMPANIES.

AUGUSTIN DALY'S COMPANY: San Francisco, 16, four weeks; Salt Lake, August 23, 24, 25.
AFTER THE WAR COMB.: Denver (Academy), 23, week.
CARTLAND-MURRAY CO.: Sheboygan, Wis., 16, week.
CHARLES FOSTELLE (Mrs. Partington): Worcester, Mass., 16, week; Boston (Oakland Garden), 23, week.
ERIN ASTHORE CO.: N. Y. City (Windsor), 16, week.
FUN IN A BOARDING SCHOOL (John E. Ince): Chicago, 16, week.
JANAUSCHEK: Victoria, B. C., 19, 20, 21; Olympia, Oregon, 23; thence to San Francisco and East.
JOHN DILLON: Grand Rapids, Mich., 19; Grand Haven, 20.
KATIE PUTNAM: Winnipeg, 23, two weeks.
LOUISE SYLVESTER: Chicago (Gd. Op. House), 30, week.
LISETTA ELLANI: Toronto, 16, week.
LIZZIE EVANS: Columbus, O., 23, week.
LYTELL'S AROUND THE WORLD CO.: Halifax, 2, three weeks; thence to Montreal.
MAUDE GRANGER (Second Love): Ogden, Utah, 19; San Francisco, 23, two weeks.
MCKEE RANKIN: Chicago (Hooley's), 2, six weeks; Milwaukee, August 20.
MILTON NOBLES: Buffalo, 16 (Saengerfest week; special engagement).
NEIL BURGESS: San Francisco, 9, two weeks; Stockton, Cal., 25, 26.
OWEN FAWCETT: Petoskey, Mich., 19; St. Ignace, 20, 21; Island of Mackinaw, 23, 24, 25, 26; Oscoda, 30, 31.
ROOMS FOR RENT: Providence, August 13, week.
RICE'S SURPRISE PARTY: N. Y. City (14th street), 9, two weeks.
SOL SMITH RUSSELL: Portland, 16, week; Tacoma, 23; Seattle, 24, 25; Victoria, 26, 27, 28; San Francisco, August 6, three weeks.
THORNE'S BLACK FLAG CO.: Denver, 23, week.

### OPERA AND CONCERT COMPANIES.

ACME OPERA CO.: Milwaukee (Litt's Garden Theatre), for the Summer—thirty performances; Oshkosh, Wis., August 3.
BOSTON OPERA CO.: St. John, N. B., 9, two weeks.
BRIGNOLI-BEECHER CONCERT CO.: Toronto, 19, 20, 21; Saratoga, August 1, 3, 4.
CHICAGO CHURCH CHOIR CO.: Chicago, 16, two weeks; Minneapolis, August 6, week.
CHICAGO IDEAL OPERA CO.: Chicago (Academy), 9, two weeks; St. Paul, August 1, five nights.
CORINNE MERRIEMAKERS: St. Johns, N. F., 2, three weeks; Providence, 23, week; Worcester, 30, week; Boston (Oakland Gardens), August 6, week.
FORD'S OPERA CO.: St. Louis, June 4—Summer season; Louisville, August 1.
GORMAN'S CRITERION OPERA CO.: New Orleans (West End Pavilion), July 2—Summer season.
JOHN HOWSON'S CO.: Boston, June 11, ten weeks.
HOLMAN OPERA CO.: Quebec, 16, week.
LIZZIE ST. QUINTEN: St. Louis (Pickwick), July 16—Summer season.
MCCAULL'S OPERA CO.: New York (Casino), June 11—indefinite time.
N. Y. IDEAL OPERA CO.: Providence (Sans Souci), 16, week.
N. Y. STANDARD OPERA CO.: Halifax, N. S. (Academy), July 30, two weeks.
RICE'S OPERA CO. (Iolanthe): Boston (Oakland Garden), 9, two weeks.
SPANISH STUDENTS: Cleveland, 9, two weeks.
THEODORE THOMAS' ORCHESTRA: Chicago, 9, five weeks.
WINSTON-GORDON OPERA CO.: Baltimore (Academy of Music), June 16—Summer season.

### MINSTREL COMPANIES.

BARLOW-WILSON: Central City, Col., 19; Cheyenne, 23; Boulder, 24; Omaha, 25, 26; Council Bluffs, 27; St. Joseph, Mo., 28; Kansas City, 29, 30.
CALLENDER'S NEW COLORED (William Welch, mgr.): Denver, 16, week; Pueblo, 23; Colorado Springs, 24, 25; Leadville, 26, 27, 28; Cheyenne, 30; Laramie, 31; Ogden, August 1; Salt Lake, 2, 3, 4. Virginia City, Nev., 7; Carson, 8; Reno, 9; Sacramento, 10, 11; San Francisco, 13, four weeks.
HAVERLY'S MASTODON: N. Y. City (Fourteenth Street), August 13, two weeks.
THATCHER, PRIMROSE AND WEST'S: Chicago (Grand Opera House—Minstrel Festival), 2, four weeks.

### VARIETY COMPANIES.

IDA SIDDONS' MINSTRELS: Buffalo, 16, week; N. Y. City, 23, two weeks.
TONY PASTOR'S OWN CO.: Closed until August 6.
SHERIDAN'S SPECIALTY CO.: Hudson, N. Y., August 2; Catskill, 2, 3; Kingston, 6; Rondout, 7; Fishkill, 8; North Adams, Mass., 9, 10.

### MISCELLANEOUS.

TONY DENIER'S HUMPTY DUMPTY: N. Y. City, 2—Summer season.
MONTGOMERY'S HIBERNICON: Traverse City, Mich., 2; Elk Rapids, 20; Charlevoix, 21; Harbor Springs, 23; Mackinaw City, 24; Cheboygan, 25; Alpena, 26; Oscoda, 27; St. Ignace, 28; Marquette, 30.

### CIRCUSES.

ADAM FOREPAUGH'S: Hudson, N. Y., 23; Poughkeepsie, 20; Fishkill, 21; Saratoga, 23; Rutland, Vt., 25; Burlington, 26; Montpelier, 27; White River Junction, 28; St. Johnsbury, 30; Randolph, 31; St. Albans, Aug. 1; Malone, N. Y., 2; Potsdam, 3; Gouverneur, 4; Watertown, 6; Oswego 7; Rome, 8; Little Falls, 9; Utica, 10; Norwich, 11; Binghamton, 13; Cortland, 14; Syracuse, 15; Auburn, 16; Geneva, 17; Ithaca, 18; Elmira, 20; Watkins, 21; Penn Yan, 22; Canandaigua, 23; Rochester, 24; Albion, 25; Buffalo, 27; Lockport, 28; Batavia, 29; Dansville, 30; Bath, 31; Hornellsville, Sept. 1.
BARNUM'S: Ottawa, Can., 19; Brockville, 20; Kingston, 21; Hamilton, 23; Brantford, 24; Woodstock, 25; St. Thomas 26; Mansfield, O., August 2; Washington C. H., 3; Gallipolis, 9.
CODY AND CARVER'S WILD WEST: Providence, 18, 19; Worcester, Mass., 20, 21; Springfield, 23, 24; Hartford, Ct., 25, 26; New Haven, 27, 28.
COLE'S: Winnipeg, 17, 18, 19; Brandon, 20; Portage, Wis., 21; Crookston, 23; Breckenridge, 24; Wilmar, 25; Faribault, 26; Hastings, 27; Wabasha, 28; Winona, 30; Sparta, 31; La Crosse, Wis., August 1; Lansboro, 2; Austin, 3; Mason City, Ia., 4; Marshalltown, 6; Ottumwa, 7.
DORIS': Portland, Me., 20; Saco, 28; Newburyport, 31; Salem, Mass., August 3; Natick, 4; Southbridge, 6; Webster, 7; Pullman, Ct., 8; New Britain, of Danbury, 10; Waterbury, 11; Derby, 13; Bridgeport, 14; Stamford, 15; Mt. Vernon, 16.
NATHAN'S: Staunton, Va., 19; Charlottesville, 20; Richmond, 21; Norfolk, 23; Portsmouth, 24; Weldon, N. C., 25.
ROBINSON'S: Webber, 19; Lehigh, 20; Nephi, 21; Provo, 23 Pason, 24; Salt Lake, 25, 26; Ogden, 27.
SELLS': Warsaw, Ind., 19; Valparaiso, 20; Plymouth, 21; Rochester, 23; Wabash, 24; Huntington, 25; Kokomo, 26; Noblesville, 27; Peru, 28.
STEWART'S: Bellefontaine, O., 19; Degraff, 20; Pemberton, 21; Sidney, 23; Anna, 24; Wapakoneta, 25; Columbus Grove, 26; Ottawa, 27; Leipsic, 28; Weston, 31; Tontogonye, August 1.

## Equipped for the Road.

The Madison Square Directory has effected the formation of seven companies so far—two Young Mrs. Winthrop, two Esmeralda, one Hazel Kirke, one Rajah, and the home company in Elsie Deane. The members and characters of The Rajah for the road is here given, though considerably changed from the original cast: Harold Wyncot, H. M. Pitt; Gladys Wyncot, Rillie Deaves; Emelia Jekyll, Marion Elmore; Joseph Jekyll, E. M. Holland; Richard Jocelyn, James O. Barrows; Job, J. Orton; Mrs. Pringle, Dollie Pike; Button, Alfred Klein; Cragin, Max Freeman. The last-named will manage the stage. Charles MacGeachy is business manager, with Charles A. Davis in advance. This company will open at Philadelphia, Oct. 8.

The cast of Kirke will be: Hazel, Annie Russell; Dunstan, C. W. Couldock; Dolly, Ada Gilman; Mercy, Mrs. E. L. Davenport; Lady Travers, May Roberts; Rodney, Dominick Murray; Barney, W. B. Cahill; Met, Harry Davenport; Joe, Sydney Couldock, and a few others to be added from the home company. Charles A. Haslam will manage and W. W. Randall act as advance. Open at Bridgeport, Conn., Oct. 1.

Young Mrs. Winthrop No. 1 is thus cast: Douglas Winthrop, E. J. Buckley; Edith, Maude Stuart; Constance Winthrop, Carrie Turner; Buxton Scott, W. H. Gillette; Mrs. Ruth Winthrop, Jean Clara Walters; Herbert, Edwin Arden; Dr. Mellbanke, George Rogers; John, Frank Colfax; Mrs. Dick, Ada Dyas. E. M. Roberts, manager; Frank Farrell, advance. Season begins in Louisville, at Macauley's Grand Opera House, Sept. 10. No. 2: Mrs. Dick, Blanche Weaver; Mrs. Ruth, Ida Waterman; Constance, Belle Gilbert; Douglas, J. H. Gilmour; Herbert, Percy Sage; Edith, Lillie Brush; Dr. Mellbanke, J. M. Gilbert; John, George Higgins; Buxton Scott, not yet filled. J. M. Gilbert will manage the stage, Joe H. Hart the company and Harry Callender ahead. This company opens at Middletown, N. Y., Oct. 1, and will play one night each in the large towns.

Esmeralda No. 1 opens in Chicago Sept. 17, and includes: Rogers, Ben Maginley; Mrs. Rogers, Cecile Rush; Esmeralda, Belle Jackson; Estabrook, Charles Walcot; Dave Hardy, Joseph Wheelock; Jack Desmond, G. 'Wiley Presbrey; Nora, Mrs. Charles Walcot; Kate, Maude Osborn; Drew, Henry Talbot; Marquis, W. H. Pope. Properties, George Ryan; stage manager, G. W. Presbrey; manager, Harry Rockwood; advance, Charles Blanchett.

Esmeralda No. 2, playing large one-night towns, opens at Yonkers, N. Y., Sept. 17. Rogers, W. H. Crompton; Mrs. Rogers, Kate Denin Wilson; Esmeralda, Carrie Wyatt; Dave Hardy, E. D. Tannehill; Estabrook, G. J. Henderson; Jack Desmond, George Boaler; Nora, Louise Thorndyke; Kate, Kathleen Wilson; Drew, James Dennison. F. L. Bixby will manage, with George L. Smith at the fore.

The Elsie Deane cast is not quite complete, but the principals are: Georgia Cayvan, Clara Spence, Frederick Bryton, Walden Ramsey, W. J. Lemoyne, Charles Wheatleigh, Nicholas Long and Mr. and Mrs. Thomas Whiffin. An additional reserve force includes George Clarke, Joseph Frankau, Louis Massen, Estelle Clayton, Fannie Reeves, Mattie Dunlap, Mary Lyon and Olive West. The executive staff is W. H. Mallory, proprietor; Daniel Frohman, manager; Wesley Sisson, business manager; David Belasco, stage manager; John T. McKever, Jr., treasurer; Franklin H. Sargent, dramatic director; Frank A. Howson, musical director; Nelse Waldron, stage machinist; E. S. [illegible], properties; L. Mellaney, gas machinist; William Duffy, engineer of ventilation; A. L. Rankin, chief usher; Louis F. Hasson, assistant stage manager.

## Shifting Management.

The kaleidoscopic character of New York theatricals is obvious enough. Constant change without essential novelty of material, of course, suggests the ever-recurring bits of glass, the sprigs, the small shreds of red flannel, the blue beads, etc., etc.; constant display but little substance. There is no doubt that managing theatres is at the best a hazardous business, and yet they must be conducted on fixed principles and on calculations not only involving numbers, but the essentials of success and mathematical judgment.

Of late years the management business has been too much experimental. Save by two or three the science of management has not been understood or employed. Examples abound to illustrate the want of plan and method; on the right hand and on the left we see nearly all establishments opened, to-day with concerts, to-morrow with opera bouffe, and again flirting with variation and ballet. In another direction a theatrical house is all for old-time comedy, then for English melodrama, and then for whatever turns up.

There is but one theatre in the city which is administered on a settled policy—the one that is open the year round. The life of the success of the Madison Square is in its legitimate adherence to a good stock company and an assured style of performance. Its patrons may be always confident of a commodity of average quality, recognizing substantial merit and excellence. Such also was in former times the boutique of A. M. Palmer, who ran for many years directly on the same line. Lester Wallack also found his success for a long time in abiding by standard plays and performances regulated principally on classical models. What changes have since place everybody knows. The whole theatrical system has been thrown out of gear. This has been in some measure brought about by ill-appointed stars and subsidized combinations. Money or overstrained credit has forced upon the public a train-band of fictitious claimants to notice.

The result is that the great highway of the drama is honeycombed, like many scrambling and over-zealous railways, with curves and stringent switches, throwing trains into confusion, endangering the safety of passengers and frequently leading to nowhere. One great source of the unhappy condition of the drama in this metropolis arises from the practice, grown formidable in these later years, of pushing into our midst plays cut and dried and seasoned for use in country towns and (theatrically) half barbarous communities. We do not speak in any harsh or individual sense, but entirely in reference to the culture required to pass upon the first performance of plays, to be thereafter submitted to New York audiences.

We go further and say that we would rather offer a new play in many of these outlying quarters than to the frequently rustic, prejudiced and hasty critics of our own great city. And even where the artificialities are not so closely observed, in places that might perhaps be pronounced rude, we might be sure of a sounder and more truthful verdict, inasmuch as such audiences are nearer nature, and when they attend the utterances of a first-rate dramatist they find themselves brought nearer to nature, for every man of genius is in truth a son of nature.

In regard to plays tried in remote neighborhoods, of loose cohesion, we wished to convey the idea that managers and actors are apt to take the noisy demonstrations in the audience, sparse but predominant, as affirming the merit of the play. A city contemporary is cited as reporting a popular comedian as saying: "He will begin his season on the 27th, and will try the legitimate on the Western dog." We most earnestly hope that this gentleman, before he tries legitimate comedy, will "legitimate" himself. Some of the very best audiences in the world are to be found in the West.

## Pirates Black.

Manager Frank Sanger is much exercised over a flagrant piracy perpetrated by supposed friends. The cause is seen in this extract from the house bill of the Emerson Minstrels in San Francisco: "An afterpiece entitled Frost, or Hotel Mixtures, written and arranged by Charles Reed. Leander Grabeldes, Charles Reed; Mysterious March, William Smith; Mike (a bell-boy, "Front"), William Martin; Frederick De Paulding, Frank Wright; Alonzo Mascot Jones, Dan Waldron; Sullivan Slade, T. Cronin; Phthisis Pulmonis Brown, William Cameron; Mrs. Winslow's Syrup, John Wilson; Miss Rosey Rice, Fred Malcolm. Guests, ice-coolers, stoves, elevator, soda-water, headaches, etc. Manager Sanger says Messrs. Smith, Waldron, Cronin and Martin while in New York during the Bunch of Keys run had *entree* to his theatre, but upon their arrival in 'Frisco they gave all the ideas and business to Charles Reed, of Emerson's, who is a different personage from Charles Reed, of Boston, the author of A Bunch of Keys. Reed, of 'Frisco, improvised the afterpiece, to be done by the minstrels in black, and Mr. Sanger claims it is a direct steal, and is taking legal steps to have the performance stopped.

# NEW YORK MIRROR

*Devoted to the Interests of the Theatrical Managers and Dramatic Profession of America.*

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HARRISON GREY FISKE, . . Editor

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## MIRROR LETTER-LIST.

Allen, D. S.
Ames, Augusta
Allen, C. Leslie
Ardell, D. D.
Bell, Digby
Bishop, Charles R.
Byron, Oliver D.
Belmont, Miss
Bangs, F. C.
Bird, Tommy
Booth, Edwin, Mgr. of (2)
Burroughs, J. G. (2)
Barrymore, Maurice
Bacon, John W.
Bragg, W. A.
Bowles, John M.
Bishop, T. W. H.
Bigelow, Miss Sadie
Comstock, A. C.
Claiborne, Miss Laura
Cody, Hon. William F.
Chambers, Frank S.
Clements, Frank
Cohen, S. H.
Corbin, Miss T. A (3)
Chambers, Mrs.
Curtis, M. E. (2)
Chester, Kate
Cassidy, George H.
Castleton, Kate
Collier and Rice
Carson, Emma
Carbyn, Sheridan
Clayes, Lillian
Duffy, Will J.
Drury, C. E.
Downes, Forbes
Dowling, Robert L.
Dunbar, Geo. B.
Dalby, Fred
Dixon, Fred.
Emmet, J. K.
Eytinge, Rose
Eyre, Gerald
Florence Helen
Farrell, Frank
Fulford, Robert
Floyd, O. W.
Gray, Miss Angie
Galloway, Geo. N. (2)
Gilbert, J. H.
Goodwin, Nat
Gill, Wm.
Hi Henry's Minstrels, mgr
Hugo, N. H.
Hawk, Harry
Hicks, L. S.
Hayden, W. R. (3)
Hill, J. M. (2)
Hank, Minnie (2)
Havelin, H.
Hall, Miss Pauline
Hyde, J. M.
Haas, C. D.
J. K. Emmet's Fritz comb.
Kinsley, I.
Kinsley Brothers
Keene, T. W.
Keyes, Col. D. A.
Kendall, H. A.
Little, R. A.
Logan, Anthony
Lacy, Harry (2)
Lestrong, H. A.
Laurie, D. H.
Murphy, Joseph, mgr.
Murray, Dominick
Mayo, Frank
Murphy, Joseph
McKeontry, Miss Kate (2)
McCullough, John, mgr.
McGuirk, J. C.
Morrissey, Starr
Modjeska, Mme.
McGibeny, Minnie
Mitchell, W.
Morrissey, Jas. W. (2)
Modjeska, mgr. (2)
Mason, Helen
Nobles, Milton
Owen, Walter
Oaten, Miss C.
O'Neill, James
Pitt, H. M. (2)
Potter, F. W.
Phelps, A. R.
Post, Lilly
Paddon, G. E.
Pressey, Emma
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Powers, William H.
Ross, Adelaide
Rickaby, John (2)
Roche, Frank
Rogers, Lorraine
Ross, Willis
Ross, Miss Patti
Ryan, R.
Ryley, J. H.
Richmond, Ada
Scanlan, W. J. mgr.
Stevens, E. A.
Stetson, John
Sammis, Clark
Stephens, E. H.
Shattuck, Lillian B.
Stockton, Ella
Swett, E. C. (10)
Searle, Cyril.
Spencer, L. E.
Scalchi, Madame
Tavernier, Albert
Tavernier Mrs; or Miss Ida Van Courtland
Thorne, Mrs. Chas. R., Jr.
Thatcher, Primrose & West
Templeton, John
Vaughn, Harry
Vining, Miss Minnie
Wood & West.
Wheeler, Andrew
Waller, Mrs
Wilson, H. N.
Warde, F. B.
Weeks, George R.
Warde, F. B. mgr.
Wells, Grenard
Waldron, Andrew
Wilson, Mr.
Welby, Bertha
Westford, Owen

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

## A Worthy Object of Charity.

A manager who is really astute and persevering is an article in the dramatic market as rare as he is valuable. A man who, having once taken a play or a player under his wing, being satisfied of that play or player's intrinsic value, will hang on despite bad business till he wearies out Fate and comes in triumphant to the goal by dint of sheer perseverance and pluck—Such a one will take out on the road a something, be it drama or actor, and will give it a fair chance, not discouraged by apparent failure, which is often only success delayed; not unduly elated by untimely success, which often means ultimate failure, but having made up his mind that the affair is worthy of public attention, he ploughs steadily on, waiting for the fruition of his labor till harvest-time shall come. And such a captain should have a loyal crew. Suppose that the winds do blow and the waves dash against the bark so that she is in peril of being dismasted and foundered, is it not better that the ship's crew should work gallantly at the pumps and keep the vessel afloat than that they should jump overboard and be drowned separately? If provisions run out, is it not better to go on short allowance than to gobble up everything and starve? Half a loaf is better than no bread, and we opine, then, when the skies lower and the tempest growls, the better plan is to make all snug and lie-to under reefed topsails, so that when fair weather comes the voyage may be continued prosperously. Be it understood, however, that the commander should be a regularly certificated skipper, and not a fly-by-night or pirate in dealing with whom one must keep their own counsel in mind, "Your money or your life!"

In other words, if a responsible man gets into temporary straits, the best policy to help him out. If a scapegrace fails to live up to the letter and spirit of his obligations, squelch him then and there as he ought to be always squelched and published. A good, honest man—to Solomon's model wife—a crown unto his company. Cherish him, therefore; make much of him, and don't run him into a corner—leave that to the fiddlers—but put your heel down vehemently on the necks of all wind-bags and gas-men who would cheat you of your labor by giving you gammon for bread.

## Our Midsummer Number.

The Midsummer Number of THE MIRROR will be ready on Thursday, August 23. For several weeks past our artists, contributors and staff have been busy preparing the matter for this publication, with the distinct aim in view of surpassing all previous efforts of the same character. The achievements we have hitherto effected in the direction of these special issues will guarantee our promise to make the forthcoming publication equal and in many respects superior to any that have preceded it. In a few days we will be able to publish a complete list of the contents, including a description of the illustrations, which will be numerous. Meanwhile, we would suggest to those who wish to embrace the advertising advantages afforded by the MIDSUMMER MIRROR to dispatch their copy to the Publisher at the very earliest opportunity, in order to obtain desirable positions for their favors. We are obliged, in fairness, to be guided by the inflexible rule, "First come, first served," and many of our friends and patrons who are inclined to procrastinate in this regard can avoid needless disappointment by bearing the necessity of promptness in mind.

Although in getting out large special numbers we are put to no inconsiderable expense, the price will remain, as usual, Ten Cents. So long as we bask in the sun of success we can afford to be generous with our readers; this is a natural sort of reciprocity that is only just. Orders may be left with any newsdealer, or sent direct to this office. In the latter case they will be filed and filled in the order of their receipt.

## Critics at Play.

Just now the gay and festive critics of our daily papers are whisking off for their annual vacation, the unbroken quietude of the theatrical world making their valuable services quite unnecessary for several weeks to come. Some will doubtless seek the seaside, to flirt on broad piazzas and lave in the invigorating surf; some will take to the mountains, where, with rod and gun, they'll snare and slaughter the finny and the feathery denizens of those altitudinous haunts; others will choose the pastoral delights of rural life, rapturously dreaming their too-brief holiday away amid fields of waving grain, groves tenanted by twittering songsters and brooks babbling through verdant meadows where lowing cattle graze from morn till night.

Oh, our critics are rare good fellows at selecting the most enjoyable forms of recreation! But will the copious waters of old Neptune wash them white as snow? Will their achievements with the fly and breech-loader atone for the havoc they have murderously wrought during the past season in the name of dramatic criticism? Will sweet communion with the birds and brooks and the rest of the bucolic etceteras clear the fog from out their poor addled pates and replace it with some more desirable contents?

It is not likely.

The critics will troop back physically improved, but with the natural denseness of their mentality materially intensified; they will bring their clumsy scalping-knives, of course—not, as might be supposed, to open oysters when the "r" months swing round again, but to take the hair off all the defenseless creatures against whom they are sent to battle. In some cases these stupid critics do not scalp from choice, but from necessity. An example of this is furnished by one of the most pretentious journals published down town, which for years has habitually consigned the theatres to the care of police-court reporters. In this office, we are credibly informed, a slate is kept whereon the theatrical assignments are written. If the reporter finds an "x" after the name of the theatre he is detailed to visit, he knows that the editor wishes to give the performance the deuce, and like the obliging scribbler that he is, the hint is literally followed up. When an "o" is marked down it signifies "puff it to your heart's content." If a "?" follows the assignment the more or less intelligent reporter is made cognizant of the fact that the editorial mind is perfectly indifferent to the event, and he is at liberty to exercise his own judgment—which means that the reporter will exhaust his small vocabulary of commonplaces in scorching the show, for nothing delights his contemptible little soul more than the opportunity of pitching into somebody or something without fear of molestation. This plan of sending forth a verdict from the sanctum upon a performance which hasn't taken place makes the position of repertorial critics on the paper of which we are speaking, easy and pleasant. It is also agreeable to the manager, who, knowing the custom, can expand his Sunday advertisements accordingly in good season.

THE MIRROR rejoices that the critics are rusticating—at a distance. It would rejoice still more if the holiday were made perpetual; but such a boon is too good to be possible. They will all come back to town shortly and resume their unhappy labors.

## Another Prop Gone.

The letter that Ernest Gye, of London, has written to his New York representative, and which is printed elsewhere, removes another prop from under Colonel Mapleson's shaky American plans. In declining to co-operate with the manager this season the directors of the Royal Italian Opera company have doubtless consulted their own interest, and the wisdom of their action cannot be questioned. Of course, if the Academy were alone in the field, the coalition Mapleson sought would not only have been desirable to both parties but advantageous to the public, inasmuch as the Royal Italian people would have brought to the alliance the powerful influence they wield abroad. They would have enabled the Colonel to give opera in capital style, with artists of the first magnitude; and as that would have been an unprecedented novelty at the Academy, the pecuniary result would doubtless have been successful. But the Metropolitan Opera House looms up and entirely alters the prospect. Mr. Gye's principals have seen that competition would prove disastrous to the weaker establishment, and so they have withdrawn their support from Mapleson.

At the outset, then, the Colonel will be unable to fulfil the lofty promises he made through the medium of the *Herald* before his departure for Europe last Spring. He will be unable to carry out the threat he is reported to have made at the Manhattan Club banquet, to completely squelch the opposition by means of the combination with Gye.

About the best thing Mapleson can do now is to give up his operatic enterprise in New York altogether. The cancellation of a few contracts and the annulment of the agreement with the Academy stockholders would effect this change of base. It is not likely there would be any strenuous objection raised to it. London is the proper place for Her Majesty's Opera company and Her Majesty's Colonel Mapleson. We prefer to take our opera straight, without any distillation of cheap royalty mixed in.

## A Palpable Deception.

THE MIRROR has never admired the peculiar system pursued by Mr. Jimmy Morrissey in "working" the attractions of the managers who at divers times have hired him for that purpose. The vulgarity of this gentleman's methods has always been apparent to sensible newspaper men who are beyond the influence of his delicate attentions and impervious to his lavish dispensations of "taffy," notwithstanding that some managers entertain a tremendous idea of his ability to manipulate the press for their benefit. Indeed, a reputation for business acumen which rests upon so slight a foundation as the invention of a mythical kiss must be more or less evanescent. Because Mr. Morrissey helped Emma Abbott to accumulate a large bank account by means of spreading a fame for intense osculatory performance which the little lady really did not deserve, it does not follow that he is an adroit agent. But that notorious kiss has boosted him up and kept him in the most nyum-yum positions.

It is not merely to give publicity to its opinion of Mr. Jimmy Morrisey and his emptiness that THE MIRROR directs its editorial attention toward him, but rather to appropriately preface some comments on the latest artful dodge—and one that, to say the least, looks questionable—of this lively individual.

Mr. Jimmy Morrissey is at the Clarendon Hotel in that delightful Summer resort, Saratoga. He is not taking the waters; nor is he bent on enjoying the social recreations the place abundantly affords. He is there on business. What that business is may be gathered from a bill he is getting out, which reads as follows: "Town Hall, Saratoga. Mr. Charles Mapleson has the honor to announce that Mapleson's (Her Majesty's) Grand English Opera Company will appear in Saratoga, at the Town Hall, in a Grand Opera and Musical Festival, on the evenings of August 1, 3 and 4. The artists to participate are Emma Juch, Rosalba Beecher, Berta Ricci, Signor Brignoli and Tagliapietra, together with a full and complete chorus and orchestra."

This announcement exposes Mr. Jimmy Morrissey's dodge admirably. The New Yorkers at Saratoga know, or ought to know, that the people mentioned in that bill are not members of Her Majesty's Opera troupe. Colonel Mapleson's forces are weak enough; but they are not so reduced as to include such a collection of obscure and worn-out singers as are mentioned in Morrissey's list. Juch is no longer a member of Her Majesty's company; Beecher, Brignoli and Tagliapietra were never connected with it, to the best of our recollection; if Ricci was, she must have been kept most religiously in the background, for she escaped our notice entirely. We do not believe that Colonel Mapleson countenances the using of his trade-mark by his precious son Charles; if he does he is party to a shallow deception which would make the veriest barnstormer blush.

In circulating bills announcing the appearance of Her Majesty's Opera company in Saratoga next month, the vapid Mr. Jimmy Morrissey is evidently perpetrating a catchpenny trick which, compared to the Abbott kiss, is extremely mischievous. Devices calculated to mislead the public are never profitable. We are glad that intelligence of the scheme has reached us in time to lay bare its true inwardness and put the sojourners in Saratoga, as well as our esteemed contemporaries in that town, on their guard so far as the Morrissey-Mapleson "Grand Opera and Musical Festival" is concerned.

## Personal.

FERGUSON.—This is a picture of the new-fledged star, W. J. Ferguson. He is delighted to have secured a release from the Madison Square management. He can now Dude it next season to his heart's content.

POPE.—Manager Charles Pope, of St. Louis, arrived from Europe on Sunday.

BISHOP.—C. B. Bishop will spend his vacation at Fairview Cottage, Asbury Park.

ROBSON.—Stuart Robson, Mrs. Robson and daughter Alicia have arrived from Europe.

EYTINGE.—Harry Eytinge and his wife have located for the Summer at Glen Cove, L. I.

BURNETT.—Mrs. Frances Hodgson Burnett is a guest at Mrs. Sanders' cottage at Lynn, Mass.

FISK.—Harry Fisk, of the Standard Theatre, is rusticating among the confluent towns of Connecticut.

WARREN.—The veteran comedian is at present a sojourner at the Red Rock House, Lynn, Mass.

MURRAY.—Frank L. Murray, of the Rochester *Democrat and Chronicle*, is passing a few days in town.

MACCABE.—Fred Maccabe is now really on his way to the United States. He left Honolulu on July 2.

COTTAGERS.—Myron W. Whitney and W. H. Fessenden are among the cottagers at Long Pond, Plymouth, Mass.

WOLF.—Mr. Mark Wolf, the Boston correspondent of THE MIRROR, spent a few days of last week in the Metropolis.

HAROLD.—Donald Harold, who proved to be such a valuable acquisition to Annie Pixley's company, has been re-engaged.

FLEMING.—Mr. John J. Fleming, THE MIRROR correspondent at Burlington, Iowa, was in the city last week on a Summer jaunt.

GIFFORD.—After the close of the season at the Windsor, Treasurer Gifford will join his family, who are summering in Wisconsin, for a few weeks.

MALLORY.—Mrs. Dr. Mallory has been quite ill of late with a heart trouble, and for two or three days her life was despaired of; but it is thought she is now out of danger.

DAVENPORT.—A letter from Canton states that Fanny Davenport is working hard on Fédora. The company is completed with the exception of a lady for the comedy part.

SOTHERN.—A letter just received from London states that Eva Sothern—Lytton's sister—died a fortnight ago. If this be true, it is strange that the English papers just arrived contain no mention of the lady's death. She was to have come over this season with her brother Edward.

BAKER.—Brooks and Dickson have engaged a talented actress, Ettie Baker, for the part of Gertie Herbert in Romany Rye No. 1. Miss Baker is passing the Summer at her home in Cleveland.

ROSS.—Willis Ross left for Chicago to-day to visit his principal, William Stafford. On his return he will tarry in Cincinnati to look after a big printing contract with the Roebridge company.

CLANCY.—An excellent portrait of Laura Clancy appears on our first page this week. The lady, who has fortunately recovered her health, will go with Frank Mayo this season, playing the leading parts.

KENDALL.—Edward Kendall was in town yesterday. He is looking for a desirable position with a good dramatic company. Chanfrau may secure him, negotiations between them being in progress now.

SCHNEIDER.—D. I. Schneider, the young Cedar Rapids (Ia.) manager, has arrived in town to remain a fortnight. He speaks of the theatrical outlook in his State as having never been more encouraging.

DEAVES.—Rillie Deaves, lately playing Gladys in The Rajah, left for her home in San Francisco on Saturday last, on a brief visit. She will return in time to assume the same role in one of the travelling companies.

SQUATTERS.—Tony Hart, John E. Cannon and Warren Harrigan, with a number of professional and other friends, are at "Camp Squatter," on Lake Quinsigamond, near Worcester, Mass., having a royal good time.

PRICE.—Ed Price, hearing the reports of McCullough's illness, came to town Tuesday and left the following day, after having written many letters setting at rest the anxious inquiries of managers having dates with the tragedian, which they feared would be cancelled.

GREENWALL.—Morris Greenwall, of Australia, is in town. On Tuesday he signed with Langtry for a ten weeks' tour in Melbourne, Sidney and the other Australian cities. He gives her a heavy certainty. Mr. Greenwall is also negotiating with two or three other attractions, including Modjeska, for the same tour.

O'BRIEN.—Frank P. O'Brien, manager of O'Brien's Opera House, Birmingham, Ala., leaves here for home on Tuesday next. He has filled most of his time with good combinations. Mr. O'Brien informs THE MIRROR that he will play only two nights a week hereafter, instead of four, deeming THE MIRROR'S advice in this connection not only wise, but profitable.

MCCAULL.—John T. McCaull left for Baltimore yesterday, on a brief visit to his family, preparatory to his departure for Europe on Saturday next. He will visit London, Berlin, Milan, Vienna and Paris, in search of talent, and intends to contract for several new and original comic operas from Gilbert and Sullivan and other well-known authors. He will be absent six weeks.

ADIRONDACKS.—Mrs. Edward Harrigan and family, W. W. Harrigan and family, George L. and Addie Braham, son and daughter of David Braham; Miss Martha Harrigan and J. L. Stout occupy cottages connected with the Taylor House, Schroon Lake, in the Adirondacks, where most of the party will remain until October. Edward Harrigan, in company with J. F. Quimby, of Troy, went fishing last Thursday, and caught the prize fish of the season there, a twelve-pound trout.

## Music in the Air.

John Lavene has been so busy managing the Starin Glen Island excursions that he has had little time to think of matters musical. The arrival of an important letter from Impresario Gye, last Monday, woke him from his midsummer dreams. Headed with the stamp of of "Her Majesty's Opera Company," and bearing date London, July 3, the letter read:

"The directors of my company have decided not to assist Mr. Mapleson in the operatic enterprise in America this coming Winter, and I should be much obliged if you would make it known to anybody whom it may concern that they must look to Mr. Mapleson alone to carry out the terms of any contract that they may have made with him. Yours very faithfully,

"ERNEST GYE."

"Do you think Mapleson will come over at all?"

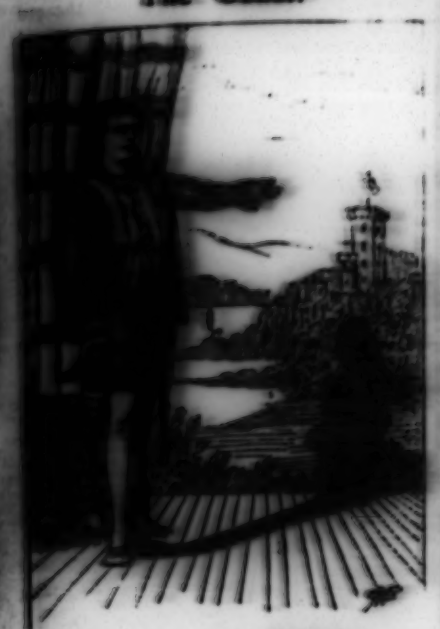
"Well, judging from a private letter just received, it is very doubtful. I know Patti is not coming, and as Mr. Gye is not, of course his wife, Mlle. Albani, will hardly venture alone. The stockholders of the Academy have subscribed $40,000 to insure Mapleson's bringing Patti, and now that they are to miss both Patti and Albani, they may throw up the whole thing. I am sorry, because I had arranged for appearances of Albani in Montreal, Albany, Boston, Chicago and Cincinnati and possibly in San Francisco in the Spring."

"What other attractions do you intend handling?"

"I've arranged for the appearance of Max Bruch, the German composer, now directing an orchestra at Breslau. He will open at Cleveland in the Spring.

"Then Mme. Teiss is anxious to come over and sing in oratorio and concert. I am corresponding with Mlle. Talagina, a court singer and very handsome. I had intended her to appear with Maurice Dangremont, the young violinist, but his sponsors want too much for his services. Dangremont has grown into quite a man, and he might not prove as attractive as when a boy phenomenon. Emile Sauret was to have come with this party. I'm also negotiating with the famous Hacker Trio, a European success."

## The Usher.



*Heard him woo once?* *In Ushering* *The ladies call him, sweet.* —*Love's Labor's Lost.*

The rivals of the London *Era* are mad because at the Theatrical Fund dinner Mr. Ledger, its editor and proprietor, was selected to respond to the press toast. This is, of course, sure envy; but it is amusing to notice the stress they lay upon the fact that Clement Scott, of the *Telegraph*, who was present (and who left the table very rudely while Ledger was speaking), was deprived of the honor. Now, it seems to me the committee were quite right in making the choice Ledger edits the representative British dramatic paper; he may be stupid, like his journal, but there's no getting around the main fact. Scott writes for a daily which is read by the general public, and he is outside the strictly professional circle; no doubt he is a cleverer man than Ledger, and he would have responded more gracefully. The dinner was a purely theatrical affair, and it was therefore proper for the head of the English professional organ to reply to the toast. Mr. Scott's show of peevishness was highly reprehensible, as he thereby placed a marked insult upon fellow-journalist.

* * *

Deacon Ben Maginley loves his profession, as indeed most actors do who have worked up from the lowest rung of the ladder. I was one of a group that listened to some sensible remarks he made the other day in the Union Square Hotel. "There is a good deal of talk," said the Deacon, "about the way actors stick to the city in the Summer. The papers accuse them of preferring to idle their vacation away on the pave in front of the Morton House than to take advantage of the chance to get among the healthful surroundings of the country. Perhaps it hasn't occurred to these wise gentlemen that the majority of professionals are trapseing over the length and breadth of this country from September to June. Perhaps they forget that the sweetest place on earth to the average actor is the City of New York; he looks to his annual sojourn here with eager eyes, and its hot and dusty precincts are as fair as Arcadia to his thirsty soul. If you doubt what I say look at my own case. I have my own vine and fig-tree up in Westchester County, with horses, a garden and all the accessories of a pleasant rural home. But do I pass my Summer there? Ask Andy Dam. He'll tell you I prefer the corridor of his hotel to the loveliest country spot on the face of this terrestrial ball. There is a fascination about old Gotham which nothing can equal I can't keep away. My case, I guess, tallies with most of the boys who remain *en ville* between seasons." The good Deacon's argument appeared very reasonable and fairly explained the prevalence of the *genus* pro. within Manhattan's gates during the heated term. I asked him to account for the herding of the stay-at-homes on the Square.

* * *

"The fact of the matter is," said Maginley, "the majority of those chaps aren't actors at all. Most of 'em are fruits of the late lamented Pinafore—some of 'em are red-handed Uncle Tommers. Very few are genuine professionals like myself, who graduated from the elementary stage by the legitimate course. I very seldom go over the way; but when I do I fail to recognize among the habitués any actors. Yet they have the name among outsiders of belonging to the guild. By the end of next season I hope to see a proper Exchange established wherein actors may meet and transact their business as well as enjoy their leisure. This will acquit them of the stigma which has been brought down upon them by interlopers." The Deacon's hope is one that should find an echo in every journal that has the welfare of the profession at heart.

* * *

Mrs. Langtry's travels appear to monopolize a good deal of space in the newspapers. Isn't this thing pretty nearly worn out? The private movements of the lady are certainly not food for incessant comment. However, the racket is getting her an enormous amount of gratuitous advertising—all of it grist to the mill.

* * *

Mr. Rankin is to be commiserated on the possession of an ugly temper. He is a brawny man, and his aptitude for following a word by a blow may lead him into worse mischief than assaulting an innocent newspaper man who in a pugilistic encounter is unable to hold his own.

There was very little glory for Mr. Rankin in attacking Dave Henderson last Friday night at Hooley's Theatre, Chicago. To begin with, he attempted to wreak vengeance upon a man who was not guilty of the offence that inspired the assault. This was the first mistake. In the second place, he sought his time and place injudiciously, inasmuch as the bullyish action attained a publicity which cannot fail to redound to the discredit of a member of the profession. Mistake number two. Thirdly, encounters of this character are productive of no good. There is no vindication for an outrage in a big man knocking a small man out. Black eyes and bloody noses are painful; but I have never heard that they were convincing. Any amount of chastisement administered upon Henderson by Rankin would fail to clear the latter from the stigma cast upon him.

* * *

The trouble originated in a paragraph that appeared in the Chicago *Herald* shortly after Jere Dunn's surprising acquittal of the murder of Elliott, censuring Rankin and James O'Neill for associating with Dunn. Of course Rankin is at liberty to pick pugilists and men of the Dunn kidney for his companions if he chooses, and the *Herald's* comments, although sensible and true, were entirely gratuitous. The private affairs of an actor are outside the limits of newspaper discussion—no journalist has a right to mention or criticise the character of his associates unless some event occurs which justifies so doing. In resenting the strictures of the *Herald*, as a matter of principle, Mr. Rankin has my sympathy; but the disgraceful and misguided means he took to protest against the outrage lowers him to the level of his detractor—who was not Mr. Henderson.

* * *

Some people of strong muscular development and comparatively weak mental acquirements, are able to cope with published censure only by their fists. To such people it is useless to point out that the columns of a fair newspaper are always open to anyone who has been, or who imagines he has been, wronged by it. Lacking the ability to repay their grievances in current literary coin, they must needs clench their hands and take it out of the editor's hide. There are but two things for non-pugilistic journalists to do in dealing with these pitiably unfavored men: Heel themselves with steel protectors or exclude them from print altogether. The latter is the best course, as these noisy belligerents, say what they may, get half their stock in trade from the free notoriety accorded them by the press.

* * *

Fred Marsden writes from "Knoll Villa," Schroon Lake, that he is enjoying his vacation to the utmost. Nevertheless, he finds time to work on the pieces he has on the stocks. The comedy-drama for Scanlan is nearly completed. How a dramatist can concentrate his thoughts sufficiently to evolve plays among the enticingly distracting surroundings of lake and mountain is beyond understanding. Literary men generally find the pent-up atmosphere of the city conducive to industry. A vista of brick walls, strange as it may seem, is infinitely more encouraging to the brain-worker than the dreamy beauties of a superb Summer landscape.

* * *

Clement Scott is something of a poet. For that reason, perhaps, he wrote some verses to commemorate the farewell banquet to Henry Irving. They resemble in sentiment the poem composed for the Booth breakfast on a similar occasion three years ago by William Winter. Scott may not have plagiarized from Winter, but the temptation to believe he did is strong after comparing the following extracts from the "God-Speed to Irving," and the "Good-Bye to Booth." Thus sings Mr. Scott:

For a moment the maze of a glad recollection
Let us thread, with dear memory's aid, to the end,
'Ere you bear to the West our strong grasp of affection,
And leave us to live on the smile of a friend;
You will stand as the dream-haunted Aram before us;
As the grief-stricken Charles, and in features of pain
Will be written the anguish of Shylock, and o'er us
Will hover the spirit of Hamlet the Dane.

We shall hear over waste of wild waters, my brother,
The glad note of welcome from hearts that are true,
And find in its chorus the praise of another
Who shares, now as ever, your triumphs with you!
When the parting is past, and the dark of December
Brings them the weird "Bell's" but to us their sad knell,
'Tis the best of good fellows we miss, but remember
We lose quite the fairest of women as well!

Here are similar lines from Mr. Winter's poem:

O'er storied Denmark's haunted ground
Will darkly drift again,
Dream-like and vague, without a sound,
The spectre of the Dane;
And breaking hearts will be the wreath
For grief that knows no tear,
When shine on Cornwall's storm-swept heath
The blazing eyes of Lear.

Slow, 'mid the portents of the storm,
And fate's avenging powers,
Will moody Richard's haggard form
Pace through the twilight hours;
And wildly hurtling o'er the sky
The red star of Macbeth—
Torn from the central arch on high
Go down in dusky death!

Be blithe and bright, thou jocund day
That golden England knows!
Bloom sweetly round the wanderer's way,
Thou royal English rose!
And English hearts [no need to tell
How truth itself endures!]
This soul of manhood treasure well
Our love commits to yours!

As to the originality of Mr. Scott's effusion, reader, judge for yourself.

* * *

What sort of Gye has Colonel Mapleson been giving us? The defection of the Royal Italian detachment is likely to weaken the Britisher's almost hopeless cause considerably.

* * *

Kate Field will have an article in the August *Manhattan*, comprising some leaves from her "Diary in the Engadine." This I am informed, "discloses incidents in her life known hitherto to only a few of her intimate friends." If Kate will supplement this by a few particulars regarding her Co-operative store (known only to herself) the *Manhattan* will have a larger sale than usual.

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The perennial George Fawcett Rowe has turned up again in London. On the 4th of next month he will produce a play at Drury Lane, with the assistance of Gus Harris. Pray Heaven, ye Londoners, that it be not Sniff in disguise.

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The New York Lil—the levanting Lillian—has begun her tactics capitally in London. Last week she was the guest of the New Club, and sang before the Prince of Wales and a select congregation of aristocratic dudes.

* * *

If I were a director of the Forrest Home I wouldn't dare look a decent man in the face. Just think of it—poor Harry Bascomb, the crippled actor, unable, with the influence of Jefferson and Edward Warren at his back, to get into the asylum, has at last been compelled to seek refuge in a Massachusetts public charitable institution, where he expects to end his days. If ever a monstrous wrong was done by those fulfilling positions of sacred trust, the stony-hearted administrators of Forrest's nobly devised bequest to the profession have committed one in refusing food and shelter to this poor actor.

## Seasonable Improvements.

The city theatres, with few exceptions, are in good working order for the approaching season. In conformity with the new law, a number of fire-walls are being built. A MIRROR reporter, in making a tour of inspection, noted a number of important changes. The greatest activity prevails at the Star, where a fire-proof proscenium wall is being put up. An entirely new working stage, with bridges, traps, etc., is to be put in. New scenery for the opening of Francesca da Rimini is on the paint-frames, while new borders and flies are to be added. It is the intention to retouch the curtain, redecorate the ceiling and auditorium, and also greatly improve the lobby.

Next, the popular Windsor is getting ready to cater satisfactorily to its numerous patrons and endeavor to win many new ones. A general cleaning will ensue upon the closing of the house. New floor coverings will be laid, the seats will be regilded and on the stage new borders and a new curtain will please the eye. The design for the curtain is now being blocked out by J. Johnson, and will, when completed, represent rich folds of white satin drapery held partly to the sides by figures of Thalia and Melpomene, disclosing a scene from Shakespeare. There is a probability of the electric light being used altogether in this house. Negotiations are pending this week.

Harrigan and Hart's Comique is in excellent condition. Some slight additions to the convenience of the stage are being made, and the scenery is nearly in readiness for The Mulligan Guards opening. Niblo's stage and the traps underneath are being overhauled. New carpetings will be laid, and a handsome brass railing added to the lobby entrance. Workmen are busy cutting out borders and flies and painting scenery for Excelsior. Great preparation is being made for this opening, and the large stage, which is expected to hold 400 people, will present some grand scenes.

The Casino and Madison Square are in a state of perfection difficult to improve upon. Renovations are made daily and all necessary repairs as needed. The Fifth Avenue decorations are carefully covered with cloths, and will appear bright and fresh when the season opens. Seven rows of chairs in the revised orchestra circle rise in successive steps and are on an excellent elevation with the stage perspective. A hole has been gouged in the wall leading from one corner of the auditorium through to the rear of William Dunbar's tailoring store, so that an estimate can be made as to the cost of tunneling. The new entrance will have baize swinging doors half way from the front walk, while the immediate entrance to the orchestra floor may be hung with heavy curtains, rendering exit and entrance noiseless.

Two weeks ago the building of a fire-wall was begun at the Fourteenth Street, and it is now nearly on a level with the stage. At the evaporation of Pop the work will be rapidly pushed. New chairs will be placed on the parquette floor, and the front of the house is to be brightened up generally. The Grand Opera House, Cosmopolitan and Wallack's are pronounced by their managers to be in good order and no improvements needed. The front of Tony Pastor's Theatre is being repainted and the interior is to be furnished with new carpeting and matting.

At the Academy of Music a mammoth fire-wall is being erected to extend six feet above the roof.

The Union Square is to undergo a thorough cleaning; new carpets are to be put down and the seats regilded. The vestibule entrance will be entirely lined with marble casings in variegated colors. Scenery for Storm Beaten is now being prepared, and stage carpenters have gone to boat-building—two brigs being required for the piece.

The Grand Opera House, Brooklyn, will have new carpetings. The front of the parquette floor has been raised. The large chandelier, storm-door and some ornaments from Booth's are being placed in position. The centre aisle has been closed and two side aisles opened, adding greatly to the convenience of the audience. A partition at the rear of orchestra circle will be moved forward, closer to the last row of seats. The dressing-rooms are being newly painted and more room under the stage will be had. Scenery from Booth's is being added.

## A Forthcoming Debutante.

The name of Helen Hildreth is unknown to the public or the profession; but as a prominent member of Washington society she has shone brilliantly for several years. Miss Hildreth, after careful preparation and upon the advice of friends both in and out of theatrical circles, has determined to embrace the stage as a calling. The opportunity for placing herself before the public in a conspicuous light having offered itself she will start boldly out as a star next season, in hope of winning such laurels as will compensate for the enviable social position she leaves behind.

Miss Hildreth is unlike the ordinary specimens of the embryo artist who periodically and persistently emerge from the obscurity, which they are alone fit to adorn, to sweep down upon an inoffensive public in the vain and frantic attempt to gratify their own especial dramatic aspirations. There is, in fact, nothing in common between this intelligent young woman and the countless hordes of stage-struck damsels we refer to. Her ideas are sensible; her talent is strongly marked, and with proper encouragement she will doubtless develop into a valuable actress. THE MIRROR does not believe that the path to stage fame is broad and easy; on the contrary it is extremely tortuous, and can be successfully threaded only by virtue of strong determination, honest endeavor and unfailing patience—supplemented, of course, by the necessary ability. Now and then—for example, such cases as Margaret Mather and Mary Anderson—an ambitious tyro, plentifully gifted with genius, has reached for the highest honors of the drama—and grasped them—without first serving that arduous apprenticeship which, in ninety-nine instances out of every hundred, is an absolute essential to future success. In a modest manner it is the intention of Helen Hildreth to follow these notable examples, in the hope that she will obtain the same goal by adhering to the same lines.

As Miss Hildreth will certainly figure prominently in the theatrical field the coming season, and, if her efforts do not miscarry, in many seasons to come, some particulars gleaned by a MIRROR reporter, who had the pleasure of a conversation with her on her arrival in this city Tuesday, will perhaps be found worthy of perusal. To begin with, the lady's appearance was found to be decidedly striking. She has a commanding figure, symmetrical in contour. Her face is interesting beyond the fact of its being handsome. The head is well-poised; the eyes are grey, but neither cold nor inexpressive; the nose is straight, and the sensitive nostrils betray an alert, nervous disposition; the chief charm of the countenance is the mouth, which is perfectly cut, the corners drooping just enough to give an expression of sweetness. When she talks dimples twinkle on either cheek; when her features are in repose they show a distinctly intellectual cast. It is impossible for the most accomplished writer to include in a pen-portrait the style of a fair woman's personality, so the reporter is unable to supply that very important part of Miss Hildreth's photograph.

"I have not chosen the stage from any trifling motive," said the lady, "nor because I think it is a vocation in which the work is mere child's play. I know that many novices look upon it as a roseate dream—I'm too practical to cherish any such error. Having had many chances of showing that I am the possessor of considerable dramatic talent, my friends persuaded me to make professional use of it. Friends don't do this sort of thing usually—they oppose such a course bitterly. My family are abundantly able to provide for my future; indeed, without wishing to thrust my financial resources into your face, I may say that I have enough pelf to keep the wolf from the door if I never did a stroke a work in my life. But I believe in having a serious occupation, and in that belief my family and friends coincide. Two years ago I went to Paris and placed myself under the tuition of the best professor connected with the Conservatoire. I devoted myself assiduously to study, and a few months ago returned to my home, having mastered satisfactorily the substance of the professor's system of instruction. Since my return I have constantly practised with one of our best-known actors, rehearsing frequently on the stage of a large theatre—a privilege the manager kindly granted me.

"Although I have carefully studied the principal rôles of the standard drama, my attentions have been mostly given to acquiring the widest possible knowledge of emotional acting. In that direction I am convinced my power lies, and there I shall strive to win my way. You may be surprised at not having heard of me or my plans before this. Well, I shouldn't if you were, for I know it is nearly always the custom for new people to figure a long time in the papers before they have actually accomplished anything or even trod the boards. That, I think, is nonsense, and the incarnation of empty, vulgar pretense—a sufficient reason for any earnest person to shun it.

"I speak freely about myself now because I have definitely arranged to appear as an actress. A [illegible] has been held as the preliminary [illegible] of first-class standing [illegible] me in a highly successful play, which [illegible] managed with great prestige [illegible] success. The [illegible] is completed, the company engaged and all other preparations made. We begin early in September, going first to West at first and afterward playing [illegible] ing the season—the latter part, I shall play three extended engagements in several New York theatres.

"Do I feel confident of success? With [illegible] I must frankly own that I do! I have many excellent reasons, devoid of [illegible] egotism and everything else one would [illegible] pose necessary to advancement in the [illegible] profession, which have and [illegible] have some qualifications for the work, [illegible] absorbing my efforts. At any rate, it [illegible] be late years of indecency or [illegible] study and research if I fail to make the [illegible] have cut out for."

Miss Hildreth begins rehearsing in a [illegible] night. She is busy studying her part in the [illegible] glass with which her apartments will be [illegible] and from what she says the [illegible] that has been used by several leading [illegible] will have a novel and striking appearance [illegible] hands. For the benefit of those of our [illegible] who are always curious about the appearance [illegible] candidates for favor, the reporter would [illegible] that Miss Hildreth is [illegible] twenty-three and twenty-five years old.

## McKee Rankin's New Theatre.

The new theatre at Third avenue and Thirty-first street is fast approaching completion, and is so far advanced as to give a correct idea of what it will be when completed. The building has a front of sixty feet on Third avenue, with an extension running through to Thirty-first street. The front is most [illegible] stone, [illegible] structed of Philadelphia pressed [illegible] with [illegible] ways lead to the theatre. The auditorium, which is sixty-three feet in height from floor to dome, is divided into a main floor and [illegible] tories. The main floor will hold [illegible] chairs. One-half of these chairs will be upholstered in red plush, the remainder in leather. The first gallery will have 650 chairs, upholstered with red plush, while the second gallery, which will seat 580, will have long seats in place of chairs. The capacity of the house will be 1,800.

Five large exits to Third avenue give ample room for an audience to leave the house quickly. Of the sixty feet of frontage, [illegible] are devoted to these exits. In addition, there are two exits to the roof and an exit from the stage to Thirty-first street. The auditorium will be lighted by electricity throughout. The prevailing tint of the auditorium will be brown, to match the [illegible] woodwork, which will be of the Moorish style of architecture. The roof is arched, having a sweep of [illegible] feet, above which is a dome. From this will depend an elegant chandelier containing [illegible] hundred lights. The galleries are supported by iron pillars, the supports also being of iron—a decided improvement over the old style of wooden supports. The whole interior is exceedingly graceful and [illegible] The architect, Alfred Chamberlain.

The stage is large, being [illegible]. An innovation has been made in the proscenium opening, which is in the shape of a large horseshoe. The rigging-loft is sixty feet from the stage floor. There will be no room for flats on the stage; all the scenery will be lifted to the loft above. The curtain will not roll up, but will be lifted like the flats. The dressing-rooms will be on Thirty-first street. The [illegible] being handsomely tiled. An excellent feature of the auditorium is the sloping of the floor reserved for the orchestra, which will be [illegible] below the stage. The new theatre opens on Sept. 3, with Joseph Jefferson as Rip Van Winkle.

## Openings.

Barney McAuley, Ogdensburg, N.Y., Sept. 2.
Bertha Welby, Philadelphia, Sept. 3.
Charlotte Thompson, Portland, Me., August 27.
Dion Boucicault, Cleveland, O., Sept. 3.
Esmeralda No. 1, Chicago, Sept. 17.
Esmeralda No. 2, Yonkers, N. Y., Sept. 13.
Frank Mayo, Buffalo, Sept. 3.
Hazel Kirke, Bridgeport, Ct., Oct. 1.
Haverly's Mastodons, New York City, August 6 or 13.
Joseph Jefferson, New York City, Sept. 3.
Kiralfys' spectacular play Excelsior, New York City, August 20.
Lights o' London, Co. A, New York City, August 27.
Lizzie Evans, Cincinnati, August 25.
Marie Zoe, Sept. 3, in New Jersey.
Robson and Crane, Sept. 17, in Massachusetts.
The Rajah, Philadelphia, Oct. 8.
Tony Pastor, Rondout, N. Y., August 6.
W. J. Ferguson, New York City, Sept. 3.
Wyndham Comedy company, New York City, Sept. 10.
Young Mrs. Winthrop No. 1, Louisville, Sept. 10.
Young Mrs. Winthrop No. 2, Middletown, N. Y., Oct. 1.

—W. H. Strickland, who is temporarily connected with the Cody-Carver Wild West show, has arrived in town. He reports that business with this original and unique entertainment has been something enormous in New England. The experiment of giving performances at night was tried in Boston, and met with great success. Mr. Strickland is re-engaged by Hoyt and Palmer for Lights o' London (Co. A), which opens at the Grand Opera House the last week in August.

## The Life of a Wanderer.

BY LEMPRIÈRE VAGABUNDUS.

VII.

Blushing forward, the birds began to sing, and Frank awoke after his first night's sleep in the character of a tramp. He tumbled out of his lair in the haystalk feeling very much as he used to do when roused out of his hammock aboard the old *Inconstant* for the morning watch. In fact, he mistook the shrill notes of a nesting skylark for the boatswain's whistle piping for the watch relief, and was astonished that he did not hear the mates bawling out, "Starbowlines ahoy; d'ye hear the news?" by which those functionaries were wont to hasten the laggards who did not show a leg quickly enough. Frank turned out, shook himself, picked the hayseed out of his hair and a beetle or two from his ears, and looked about him. The sun was just rising over a rich pastoral landscape. The country was as flat as a pancake. The fields were square and divided by lines of trees and hedges of hawthorn. A sluggish stream crept along between rows of pollard willows, very suggestive of rich, fat eels, carp, perch and such like fish that love muddy bottoms and slow-moving waters. Lush meadows, heavy with the odor of meadow-sweet and luscious with clover, spread all around. Near by was an old-fashioned farm-house of mixed architecture, wherein the red brick, the white plaster and the black beams of ancient oak seemed to strive to emulate each other as to which should be of most importance to the structure. Frank was hungry—hungry as a hunter. The fat bacon of the night before had melted before his youthful powers of assimilation as snow in the beams of the sun, and hunger—good, solid, honest hunger—asserted its sway over the lad's whole system. Now, hunger is an excellent thing in its place; but that place is before a well-spread table, not on a bare country-side. A donkey's hunger is thoroughly in place beside a stack of well-dried hay redolent of the perfume of clover and sweet with dried honeysuckles; but a boy, though he be a cognate animal in many respects, fails in the capability to make a square meal off desiccated grass. He is a carnivorous animal, and, still worse, a culinary animal. A rasher of bacon or a luscious beefsteak—nay, even a slice of cold pork with a hunch of bread—would have capped the climax of Frank's desires. But, not being of the blood of Nebuchadnezzar, he turned from the hay with a feeling akin to loathing. Like Mr. Lo, the poor Indian, he drew his belt tighter, to ease the hunger-pain, and cast about him for some means of lighting on a breakfast. Meanwhile the back door of the Grange opened, and a figure emerged therefrom—a female figure; not a very attractive one, but still a female.

Now, Frank was at an age when all women are lovely. His profession of Middy taught him that "the lass that loves a sailor" is a class of female abounding in the British Isles, and, therefore, when his glance lighted on the petticoat his mouth began to water—not for the wearer thereof herself, but for the possibilities of victuals that could be coaxed out of that wearer. The maid bore suspended from her shapely shoulders, on a machine called a "yoke," a pair of milking-pails, and as she wended her way toward the byre wherein the "milky mothers of the herd" awaited her coming with many an imploring and impatient bellow, visions of frothing milk fresh from the cow arose before Frank's eyes. Many and many a time had he awaited the morning milkmaid among the Wicklow Mountains, or on the Bay of Allen, while on his frequent shooting excursions, for the sake of a draught of "scaltheen"—which, be it known to the uninitiate, is a mixture of poteen whiskey and fresh milk, very pleasant, but, like most pleasant things, very treacherous; and he bethought him that a swig of that same liquid delight would be no bad thing to begin the day with. Nay, even if the whisky were not forthcoming, the mere milk would be better than nothing on an empty stomach. Debating these things in his mind, Frank prinked himself up a bit, as Benedick does when awaiting Beatrice in the garden. He smoothed his ruffled feathers, or, as we say now-a-days, he pulled down his vest; ran his fingers through his hair, which then was plentiful and of a gold-brown hue, though now 'tis sparse and of a silver-gray; braced himself up and accosted the damsel in a prose version of the old ballad: "Where are you going to, my pretty maid?" Frank had not been captain's aide-de-camp and ladies' guide over the ship for nothing, so in a brace of shakes the "cailin dhas crutheen na mbo" and the young ex-middy were in close confab, strolling toward the byre as if they had been brother and sister. Soon the foaming tide filled one of the pails, and Frank, as he received it from the lass, eyed it thirstily, perceiving which Dorothy Dumpling said: "Bee'st dry, lad?" To which he replied: "As a lime-burner's wig." "Then slack thy thirst at pail and donna stond like a fule." Frank stayed no further question, but, lifting the pail to his mouth, took a pull almost as long and sustained as that which Thor, the Norse god of thunder, strove to empty the horn, one end of which was immersed in the ocean, as we are told in the history of "Thor's Journey to Utgaard." The [illegible] looked on amazed. "Thou'st a brave [illegible]," quoth she; "bee'st 'ungry?" "Well," said Frank, "I'm a bit peckish, I must [illegible] my pretty lass, I've walked [illegible] this morning, and I don't mind telling you that I could, as the Scotchman says, 'eat a horse ahint the saddle.'" "Then," responded the damsel, "just ye keep an eye on my pails, and I'll fetch ye summat to squench thee hunger, lad."

So saying, she scuttled off into the house, from whence she presently returned, bearing a huge slice of cheese and a lump of home-baked bread as big as a good-sized paving-stone. Nectar and Ambrosia! Never had humble food tasted so delicious! Never had simple milk tasted so sweet! Of course there was a reckoning to pay, and Frank paid it like a man; and he settled for each item in detail, paying down on the nail for each bit and sup as he took them, so that the morning's meal was one veritably of "bread and cheese and kisses." Ah me! for the days when we can eat anything, or kiss anything, with an appetite. Afterward we become dainty and fastidious. We recoil from a hunch of new cheese or a slice of fried pork with a delicate disgust, and a sonsy wench under a hedge, embrownd by sun and and wind and not too much given to soap and water, has a repellant effect. We hanker after clean linen, and are inimical to rough-and-ready shepherdesses. We must have our pastoral damsels *a la* Watteau, forsooth, and good, honest flesh and blood contents us not. Frank, however, had not then arrived at this æsthetic pitch of refinement. He ate his bread and cheese, albeit the cheese was new and coarse-flavored; drank his milk heedless that it was lukewarm from the cow and unstrained, and kissed his lass, careless that her cheeks were red and freckled, and that her "atmosphere of identity" was somewhat bucolic in flavor, more redolent of the cow-pen than of the rose-garden Having had his fill, Frank bethought him of the long way before him, and, therefore, giving his hospitable Dulcinea a farewell kiss, he took the road with a light heart, having so far satisfied his simple needs without much difficulty. All days were not so lucky, however, and sometimes Frank failed to light upon a tender female to supply his needs. Sometimes only rough and churlish men appeared upon the horizon; and who so rough and churlish at the English rustic? On these occasions Frank was fain to satisfy the cravings of the inward man with raw turnips, surreptitiously plucked from their native earth—nay, even the green leaves of the hawthorn-tree, washed down with fair water from the brook, were not disdained by our hungry hero. His couch, too, was not always in a warm haystack. Many a night his "lodging was on the cold ground"—once in a friendly saw-pit, and again, O Luxury! in a deserted barn. Near Birmingham the lad foregathered with a gang of Connaught men going to "make the rint" by reaping the Sassenach harvest, and one of the warm-hearted Paddies, on discovering that Frank was well acquainted in Ballymote, County Sligo, where, indeed, his father possessed a small property, insisted on lending him half a crown, which was immediately spent in one gorgeous feed of fat bacon, bread and beer for the lot. On that night Frank enjoyed the unwonted comfort of a bed, but not, alas! alone, for myriads of fleas kept him company, insomuch that he has been heard to say that he much preferred the open air in Summer, and would rather lie *al fresco*, on the side of the hill, with the stars shining over him, than in a stuffy bed in a close room with the fleas dropping over him; and we dare say he was right.

At the military village of Edenbarrack, where he arrived one afternoon, weary, foot-sore and half-starved, a brilliant idea struck Frank, and, with his usual tenacity of purpose, he stuck to it till it bore fruit. In this wise it came about: Limping painfully past a tavern in the village, his ears were greeted by the familiar sounds of a fiddle, and his nose by the unfamiliar odor of mutton-chops. He stopped; bethought himself; the conjunction of music and victuals seemed to him prophetic. He could make the one and eat the other; why should not the music lead up to the chops? At least he would try. The individual who was at that moment engaged in "scraping the bowels of the cat with the tail of the horse" was evidently an amateur. He was trying to play the Irish air of "Rory O'Moore;" but, like Frank Chanfrau and his "Arkansas Traveller," he couldn't remember the second part of the tune. Frank noted this, took heart of grace, and passed the Rubicon—in other words, crossed the threshold of the tavern—and beheld a group of soldiers taking their pleasure after the manner of their kind. One of the number wore a corporal's chevron, had a fiddle in the hollow of his arm, and, holding the bow in the middle, was employed in extracting the agonizing shrieks that had attracted Frank's attention. The minstrel got along with the first part of the melody and kept repeating it over and over, like the Irish fairy song, "Da Luath, do Mort," which has no ending. Frank watched his chance and at the first close that the performer took for the purpose of dipping his muzzle into a mug of ale that stood handy by, began to whistle the second part of the air. The fiddler stopped in his draught, stared at the lad and shouted: "By George, that's it; go it, my pippin; that's the part of the tune I never could recomember. Can ye play the fiddle, lad?" "A little," replied Frank. "Catch hold, then, and give us the whole spring," cried the Corporal, passing his instrument over to Frank, who clapped it under his chin, tuned it, and rushed into the rollicking song with spirit and vigor. The soldiers were delighted; Frank was made much of; the chops were disposed of liberally, and the ale flowed freely. The generous men of war not only fed the musician and slaked his thirst, but gave him money enough to take him on to London without further need to employ his talents.

Arrived in the great Babylon, Frank was in truth desolate. No more fiddling or singing there! Hundreds were "on that lay." He sold his jacket, and managed to exist upon the proceeds at a lodging over a barber-shop in Shadwell for a week, during which he looked about for employment in vain. At last he faced the dread alternative of the workhouse or the streets, and on a drizzly evening he shamefacedly knocked at the Union of the parish to claim its hospitality for the night and to repay the same by picking oakum the next morning.

(*To be continued.*)

## Champion Gormandizing.

We doubt whether there is a single reader of THE MIRROR who envies the fame of the adventurers who attempt great achievements in gastronomy. In the Winter we had the twenty-five-in-twenty-five days eater of quails; with the Summer arrives the hero of the clam-bake, and when the leaves begin to fall up rises in his strength the unconquerable absorbent of pork-chops. It is true we have heard that a company of actors voted thanks to the Liverpool manageress who provided genuine chicken for the inn-table in a scene of the play; but we cannot recollect any exhibition of gorging on the stage as an attractive feature in a performance. Even the equatorial Falstaff does not parade his voracity in presence of the public. He shows the epicurean effects of good living in his rotund person and happy spirits; he drains his canary sack, and makes a private note of capon and anchovies; but we see no gross dishes nor vulgar gluttony. Expansive as he was in physique, and quizzed by the Prince for his gallons of drink and penny-worth of bread, the great humorist is a mere child when brought by the side of our modern guzzlers of sixty mugs of lager per day, as testified to in open court.

Actors are good livers, and rightfully so. So are and should be good playwrights. What is the grand resultant in the formal deglutition of twenty-five quails in twenty-five days? Have we any more of a man—any impulse given to civilization and progress? Has any champion eater of goose-eggs—the latest phase of competitive gluttony—developed the art of aerial navigation after he has feathered his inside with embryo Polans or Muscovys? Has the great clam-eater "tumbled" to an improved model for ships' hulls? And how about the irrepressible masticator of pork-chops? Has he brought himself up to the size and bristles of the prize hog, dead weight 800 pounds?

On the other hand, may we not confidently assert that when wise men eat they eat with a purpose; if a dainty dish of birds was incorporated by Shakespeare, he reissued them in songs more dainty. Brinsley Sheridan, too, converted the sparkling champagne of his social repast into the *feux d' esprit* of some genteel comedy. Lord Bacon has taught us that what a man in reading makes his own makes a wise man; it is the food he assimilates and harmonizes with his intellect that makes the strong man.

Humoring this notion, a good many years ago a writer in the New York *Review*, in an article travestying the vegetable diet, or Graham system, proposed that a college be established in which a course of greens should be adopted to bring out the scientific faculties described. The sunflower would give splendor, the squash amiability, and so on. This hint was followed up by Charles Dickens in one of his novels, where Dr. Blarita introduces it as an essential feature in his scholastics.

The dietetic method of education may be still so far entertained as to select a *menu* suitable to the exigencies of the leading actors of the day. To which one shall we assign under-done steak to secure robustness; to another acid wine to sharpen his delivery; to another, the representative of the low Dutch or German drama, copious Hollands and sour-krout; to a light comedian *refracismento* of peacocks' tongues and spiced whip syllabub. For whom shall we claim the versatile regimen provided by Goldsmith for the great actor of his day?

Our Garrick's a salad; for in him we see
Oil, vinegar, sugar and saltness agree.

## Cheering Signs.

It is cheering to note the change that has come over the spirit of dramatic journalism within the past two years or thereabouts. At the time we write of there was a roaring journalistic lion, or at least the semblance of one, going about seeking whom he might devour—reckless what lies he promulgated, whose character he tainted, or what feelings he wounded, so that he might exact contributions from the fears of some and the prurience of others. Now that same animal is a very tame beast, indeed; his claws are pared, the prickles are all scraped off his tongue. In fact, the lion's hide that disguised the original ass has been dragged off his back, and he has returned to his proper work of turning the news mill, in which peaceful and monotonous occupation at least he "will die with harness on his back."

The paper erst so flagitious, on which this ass-lion used to fatten, has purged itself and now lives cleanly and decently on its past reputation and present usefulness, while other imitators of the ass-lion's roar find the true bray so apparent in their utterances that, failing to inspire terror, they excite contempt. The jackals who aided this hybrid in his search after prey have fallen with him, but not being of sufficient magnitude to turn the mill, they are fain to turn a spit instead and to lick up the scraps that may be thrown them by charitable folk ignorant of their antecedent foulness. Some have tried to live by the congenial means of slander; others have seized a bludgeon and tried to be brave enough to use it; but, their cowardly hearts failing them, they have whimpered and sneaked into holes and corners to starve and die by the absorption of their own venom.

It is pitiful to see a bloodhound sink from his heroic, if savage, state to play the degraded part of a lurcher, or a Gordon setter degenerate to a cur; yet such things are happening every day. Meanwhile we may say, with a tranquil feeling of inward gratulation, that THE MIRROR has retained the purity of its reflections and the justness of its angle of vision undimmed by the foul breath of malice or the disintegration of internal corruption. Like the magic mirror of the alchymists of yore, the glass reflected things sometimes as they really were, and sometimes as they ought to be, and thus held not only a mirror, but an example, up to nature, or, like the famous reflector of Archimides, has consumed with fire the ships of the enemy and left a clear sea and a friendly horizon for all true mariners.

## London News and Gossip.

LONDON, July 1, 1883.

One of the things at which my liberty-loving soul rebels is the having to pay for programmes in the English theatres. Of course, one would not go to see the a play if one didn't want to know what it was all about, and the idea of having to pay sixpence (in most theatres) in order to find out who the characters are, is an imposition. Imagine, upon entering the Madison Square Theatre, the sexton, who usually delivers the highly æsthetic tracts—I beg his pardon, programmes—saying: "Programmes; ten cents, please." The people would think that the Mallorys had gone mad. The mere principle of the thing would keep two-thirds of the play-goers from entering the theatre. It is a great imposition, and I wonder that the public submit to it. The cloak-room fee system is another grievance which American visitors here have to find fault with. At the Savoy and a few other theatres tips are not allowed; but at most of them you are obliged to pay sixpence to have your hat and wraps looked after during the play. I think a manager should not run a theatre if he can't pay for his own printing—if he has to take out of the public pocket about six times the cost of each programme. If he wants a cloak-room (and, indeed, it is indispensable) he should pay people to attend to it. Suppose I go to Her Majesty's. Having bought my ticket beforehand, and not wishing to carry change around in my pocket, I take only a shilling to pay my cab-fare home. I go to my seat and am handed a programme—price sixpence. When the performance is ended I go for my hat and am informed that, for the privilege of having it hung on a peg, I must fork over sixpence or go home bare-headed. I accordingly give my last sixpence and foot it home, not having anticipated these extortions and consequently very much disgusted. It is to be hoped that the time will soon come when managers will be content with charging high prises for admission without robbing the public after they are once inside of the building. A few evenings ago, as I was sauntering down Piccadilly, I thought I'd run in and see how Maskeleyne and Cooke's Entertainment at Egyptian Hall was panning out. They advertise a complete expose of the tricks of the Davenport Brothers, and when there is anything in the ghostly or skeleton line going on I always want to take it in—probably because, being so thin myself, I have a sort of affinity for skeletons. I took one of the best seats in the house—second row of stalls, from the stage and beside the carpeted board extending from the stage into the auditorium. So, if there was any queering going on during the show, I could detect it if anyone could. I must here tell you that both Maskelyne and Cooke are men of no mean intelligence. They are both gentlemen in every sense of the word, and, I believe, are jewelers by trade. Maskelyne furnishes the inventive genius and Cooke does the mechanical part. The first thing on the programme—and indeed the most wonderful, if any comparison can be drawn between the different attractions of the evening—was the sketching of Zoe, the automaton. This figure is purely mechanical, and is entirely unconnected with anything on or off the stage. A drawing-board and sheet of paper being put before her, she dra ws with a large pen, and with wonderful accuracy, the portrait of any person mentioned by the audience. On this occasion I asked her for a portrait of Sir Garnet Wolseley, and in a few minutes—perhaps fifteen—a life-size sketch of that hero was completed. During Zoe's sketching, Mr. Maskelyne amused the audience by the exceedingly clever manner in which he spun a number of plates upon a table. When the sketch was completed, Mr. Maskelyne stood upon a piece of glass placed upon the plank, and thus being completely cut off from all connection with the plank, he turned his back to Zoe, thought of the number on a five-pound note handed him by one of the audience, and slowly but correctly Zoe wrote the figure of the number on the paper before her. The proprietors have offered £1,000 reward to anyone who can discover the mechanism by which this figure is worked. Next followed the expose of the cabinet trick, for which Mr. Maskelyne is famous. Indeed, if in any law case a "medium" is involved, he is always called upon to expose the fraud, and when Dr. Slade was in court it was Mr. Maskelyne who showed the public plainly how the slate-writing was done and did the same things himself. The rope trick was shown to consist in the manner in which the rope is tied. To the audience, even to the "committee" who "investigate," the knots are most intricate, and it is always a matter of wonderment how they were tied at all. Scarcely were the cabinet doors shut when the same things began that always begin when the Davenports hold forth. Violent ringing, apparitions of hands; tamborines, etc., were banged upon, and pandemonium seemed to be let loose. Quick as a wink the doors were thrown open, and Maskelyne and Cooke sat there as innocently as two lambs, with their hands tied as when last seen by the "committee." They then showed the audience exactly how they had been tied, and slipped their hands out as when in the cabinet. After the people were fully convinced that the Davenports were humbugs, the electric and automatic orchestrophone was performed upon. This marvelious arrangement consists of a number of instruments grouped about on the walls and played upon by means of electricity, the different wires connecting with an extra manual board attached to the keys of a small harmonium. The selection played was "The Troop Ship" in which the soldiers were supposed to start off to the tune of "The British Grenadiers." Various other melodies followed, including "A Life on the Ocean Wave." The room then became dark, as a storm was rising; lightning flashed from one of the wires arranged for that purpose; thunder was represented by the usual sheet of iron; but the best imitation was that of the rain falling on the deck, first slowly, then in torrents. Meanwhile the thunder and lightning kept up with the rain, and the wind screamed through the imaginary rigging until the storm seemed so very realistic that I called out: "Oh, steward, do bring me some brandy and soda!" Just then the storm cleared away, the room brightened up, and the ship came safely into port to the tune of "Rule Britannia."

The entertainment closed with a clever sketch in which every light was extinguished, and a skeleton, well rubbed with phosphorus, slung his bones around in rather a reckless manner, *a la* trick skeleton in The Black Crook. He was followed by a more substantial ghost, who was dressed, but whose robes were very flowing, and it too seemed to have an overdose of phosphorus. The price of the programme at this entertainment was the modest sum of twopence, while the price of the best stalls was only five shillings; and I must confess that I would not begrudge it if it were double the sum, for a more interesting entertainment does not exist in any country.

Thusly the *Referee* gusheth: "Truly, Solomon in all his glory was never half so beautiful as the Lily—we mean the Lillian which he has brought over from America." Just let him wait until she begins to sing and then suddenly scoots with the Lord Nozoo, Baron Phigtree, Lord Owling, or some other one-horse nobleman, and what will Teddy and the *Referee* say then? Russell will do very well for the dude of Wall street, but here on the English stage the women are nearly all of them beautiful, or at least very attractive. She possesses a better voice, though, than any of the women at present singing in English comic opera. Yet I think that if I were in her place, I should try to make my debut into a strange land in a different manner from the one adopted. I should travel under the guidance of a manager, and not with a "composer of music-hall ditties," as a certain critic calls Solomon. ZIG.

## Historical Essays on the Drama.

XXII.

The Ruler of Heaven and Earth appeals to Justice to take another victim in the place of His only Son; but Justice remains inflexible in consequence of the decision that Wisdom has rendered in her favor. The Almighty is forced to obey, and despatches the Angel Gabriel to the Blessed Virgin Marie. Cherubin, Seraphin, Michel, Raphael and Uriel congratulate each other on the happiness that man is about to enjoy. Gabriel, having found Marie, addresses her thus, louting low:

AVE: For salvation; I hail thee with admiration.

MARIA: Virgin most benign.

GRATIA: Inspired by grace divine.

PLENA: By the burden of thy womb.

DOMINUS: Of the great Saviour that shall come.

TECUM: The Lord hath showed his love, and firm protection from above.

Marie is much surprised at this address, but Gabriel assures her that the Lord has chosen her to carry the future Messiah in her bosom. As she makes some difficulty about believing this wondrous story, particularly as she sets great store by her vow of virginity, the angel reassures her by telling her that the Holy Spirit will perform the necessary function and that her purity shall remain unspotted. On this condition she consents and answers:

Ecce ancilla Domine,
The handmaid of the Lord am I;
In him I trust, to him I pray,
And own the power of the Most High.

His errand sped, the angel departs, and Joseph comes to seek Marie. They reiterate their vows of chastity. The scene now changes to the house of Elizabeth. She chats with her maid Utan, whom we have met before as the servant of Anne, on the all-absorbing subject of her figure, which is daily showing that she is as ladies choose to be who love their lords. But she thinks that she is too young for such business, and fears that her reputation may suffer. Utan does her best to reassure her mistress and to do away with her too scrupulous delicacy. Marie calls in Elizabeth, who is made aware by the movement of the babe which she is carrying in her bosom that the mother of her Saviour stands before her. These active preparations for approaching Redemption strike terror into the hosts of Hell. Lucifer assembles the devils to take counsel with them. He pretends that there is nothing

so far, but Satan, more experienced, has his doubts. Expecting a general jail delivery, he says:

Thy pious discourse, oh, Satan, pray,
For to your will I'll not say nay;
Doubt and suspicion cloud my mind,
And fain would I come surety find.
In going up and down to seek
Thy chosen fond, canst find no streak
In Holy Writ or talk of town
Where our adventures end or down?

"Yes," replies Satan, "I have read some paragraphs on the subject, and they all say that a Messiah will be born who will deliver all the souls of the just now in durance vile in Limbo and obliged to pay extra board to Sheriff Beelzebub, as is the wont of all half-way house prisoners, and to obtain mercy for all sinners and those who are desolate and oppressed. Lucifer, who perceives that affairs are taking a serious turn, determines to cause the Messiah to be tempted violently on his appearance, and charges Satan with this mission. Elisabeth, who has been delivered behind the scenes of a bouncing boy, appears, as well as could be expected, in company with Marie, Utan, Barbapanter, Arbapanter and Abias, who all come to pay a visit to her, and Zachary, to taste the candle and to circumcise the child. They are puzzled what name to give it; but Zachary, suddenly recovering the use of his tongue, declares that the angel of the Lord has commanded him to call the babe John, and that the angel must be obeyed.

On returning home Joseph perceives that Marie is in a delicate situation and is troubled in mind. Marie asserts her perpetual virginity; but Joseph finds some difficulty in believing her. He makes up his mind to sue for a divorce. God, however, orders Gabriel to appear to him in a dream, and to do away with the bad impression produced on Joseph's mind by Marie's apparent incontinence, by assuring him that her situation, however compromising to an ordinary woman, was, in her case, attributable solely to the work of the Holy Spirit, which purifies instead of defiles. Joseph awakens much confused in mind, and, heartily ashamed of his unworthy suspicions, he hastens to ask pardon from his immaculate spouse.

Cirinus sends "News-carrier" to publish the order of the Roman Emperor, who, wishing to ascertain the exact number of his subjects, decrees that everyone shall repair to his native place there to be registered. Although this decree comes at a very inconvenient time for Joseph and Marie, they being at that moment in an impecunious situation, they are obliged to obey.

On their way they encounter Abias, who offers to accompany them. Arrived safely at Bethlehem, Abias seeks for lodgings. He applies to the landlord of an inn, and asks for a room, be it never so small. Joas, the host, who must not be confounded with Joas, the descendant of David, of whom we have before made mention, replies to the weary traveler in churlish fathion:

You can't stop here. There's no place
For such as you, who would disgrce
My honest inn. The open field
A fitting refuge for such doth yield.
'Tis not an hospital I keep.
Here you can neither eat nor sleep.

However, after much importunity, Joas consents to let them lodge in a tumble-down outhouse, half unroofed, and the door of which will not shut. They make themselves as comfortable as they can under the circumstances, and Marie requests Joseph to look after the animals. Joseph replies:

Right nobly lodged are both the brutes,
With store of corn and hay and roots,
And well the've earned their needful drink,
For nothing have they ate, I think,
For many an hour. So, Baldy, pet,
Your muzzle in this bucket wet,
And Jack, put your velvet nose
Into the water as it flows.

Alois, Pelyon, Ysambart and Rifflart, neighboring shepherds, assemble in the evening to chat over the edict of Augustus. Says Alois:

What is it for?
Can we be on the brink of war?

RIFFLART—
Some burden new will break our backs,
Some most oppressive, grinding acts.

Which they all agree is terrible, and since the reign of King David nothing has ever been seen like it. But what can poor folk do? They have a hard enough task to keep the wolf from the fold. Simeon, bent with the weight of years, asks God to grant him the boon of seeing the Messiah before he dies, and the Angel Raphael comes to earth to tell him that his prayer is granted. God, who has foreseen the moment of the birth of His Son by virtue of his omniscience, sends the angels Michael, Raphael, Gabriel, Uriel, Seraphin and Cherubin to attend on him. Marie shows the miraculous babe to the angels, who fall down and worship Him. Joseph, who has been out to buy provisions, comes in and, seeing Marie on her knees, prostrates himself also, and they adore the holy child together. The angels, shining with a great light, depart to announce "the tidings of great joy" to the shepherds, which they preface by the appearance of an extraordinary star. The king of the Magi, Jaspar, perceives it and cries with a loud voice:

Truly 'tis a perfect star,
Like Venus shining from afar.

As indeed it most likely was, since the star called Venus by the ancient Romans was the same that the Chaldean astronomers knew by the name of Ishtar, the Egyptians by that of Isis, and which was the celestial type of the female or maternal principle. "Yea," added he, "I am not deceived; 'tis the star of which the prophet Balaam has spoken, and which should announce the Immaculate Conception of a pure Virgin, and the birth of a King of the Jews."

"You are right," say Antiochus and Celsander, two knights of his following. "Come," pursues he, "I must find him. Let us follow the guidance of the star.

A second king of the Magi, named Melchior, and a third called Balthazar, see the same star, and wish to follow the same design; but Cadorus and Polidorus, knights attendant on Melchior, and Lucanus and Pitrodes, knights of Balthazar's family, seek to deter the kings from the attempt. The three kings, however, are not to be dissuaded, and set forth from their courts, accompanied by their favorite cavaliers. The shepherds, Alois, Rifflart, Ysambert and Pelyon, take counsel together as to what gifts they shall offer to the babe Rifflart asks Pelyon: "Will it will be thy shepherd's crook, or thy cap that thou wilt offer?" "Neither," says Pelyon; "I have too much need of both." "Wilt thou give thy dog?" "If I do, what will guard my flock? I know what I will give him. My flageolet, that cost me two shillings at the fair of Bethlehem, and which is well worth double what I gave for it." Says Ysambart:

Another gift I'll freely grant—
My rattle, which came from my aunt;
'Twill go click, clack! in the babe's ears,
And make him laugh and dry his tears.

ALOIS—
A gift I'll bring you'll own it good—
An almanack cut out in wood;
That tells the days and weeks and years,
And when the moon's changed face appears.

"That will serve him when he is grown up," he adds, "and when he has learned to write."

RIFFLART—"Look here; I will give him.
A little bell
That from my cap hath dangled well
Since I was whipped at morning school
And in the corner stood a fool,
Besides a little pegging-top
I've kept for years, but now will drop.

And having adored the child and offered their gifts, they retrace their steps, and, meeting Garnier and Gombault—two fellow-shepherds—they relate their adventure.

Says Gombault: "Ah! if I had been at home, God knows what I would have given. A good piece of that roast beef I would have offered with all my heart. And if I were not so fat and so heavy wouldn't I have hurried to the place."

"But," says Garnier, "even if I had offered you my arm you couldn't come up in time."

Gombault retorts: "Silence, I say; I see behind that clump of bay the beauteous shepherdess."

GARNIER—Don't boast so loud.

GOMBAULT—And why?

GARNIER—You're too well known as proud.

Gombault answers that, indeed, he has made the folk talk about him in the village. "True," says Garnier, "but that was a long time ago"—with which delicate spice of wit the shepherds retire, whether to Bethlehem or elsewhere is left an open question.


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## Americans in Australia.

Mr. Henry H. Vincent, of the Australian Circuit, has arrived in New York on his way to England. Mr. Vincent, who is accompanied by his wife, was compelled to leave Australia on account of failing health. He has been advised to spend a year or so in a colder climate. A MIRROR reporter had a long conversation with Mr. Vincent on theatrical affairs in Australia, especially in regard to the doings of Americans over there, and the gist of it will be of interest to MIRROR readers.

"As a rule, your American stars and attractions have been very successful in Australia during the last few years," said Mr. Vincent. "Our leading manager is J. C. Williamson, who emigrated from this country some years ago. He is of the firm of Williamson, Garner and Musgrove, managers of the Theatre Royal and the Princess Theatre, Melbourne, and the Theatre Royal, Sydney. He has become a very wealthy man. The Princess Theatre is the home of comic opera, where an all-the-year-round company is engaged. Edwin Kelly, of the once-famous Kelly and Leon Minstrels, is a member of this company. He has done some very creditable work in The Mascotte, Billee Taylor, Pirates, etc."

"Of course you met W. E. Sheridan; how is he doing?"

"Mr. Sheridan's engagements have been artistically successful; but as much cannot be said of them pecuniarily. He has been unfortunate in appearing at theatres which had just passed through long seasons of the legitimate. I left Australia on the 17th of May, and Mr. Sheridan was to have accompanied me; but he saw an opportunity to extend his engagements with profit, and so decided to stay a few months longer. He is probably on the ocean now, homeward bound. Mr. Sheridan's greatest success was in King Lear."

"What about Joe Polk's failure with Sam'l of Posen?

"Mr. Polk failed in that and also in A Gentleman from Nevada. But he has recovered from the backset and is now doing a very large business with The Strategists. It is news to me that Sam'l of Posen is the property of an American actor and that Mr. Polk had no right to produce it."

"A Miss Augusta Dargon used to furnish sensations to dull the pencils of press scribblers here. She suddenly left for Australia, and has almost faded from memory. Can you give us a clue to the long-lost?"

"Miss Dargon married a Dr. Piercy, and is now living in retirement in a place bearing the unromantic name of Wagga-Wagga — pronounced Wogga-Wogga. I played leading business in her support for a time. She was fairly successful. She married the doctor of the vessel on which she sailed to Australia. Louise Pomeroy was a failure on her first appearance in Melbourne, but worked her way up by sheer hard work. She made a great deal of money, but lived very extravagantly. She got together a company and left for Calcutta, where I understand she is doing well. W. H. Leake, her former leading man, is now in the stock of George Rignold's Romany Rye company, which is probably now playing in Adelaide. He talks of returning to America at the end of this year. Rignold has been very successful with the Rye and Lights o' London. A theatre is to be built for him at Sydney. I have just heard of the death of Mrs. Bland Holt (Lina Edwin). She had an apoplectic stroke just before I sailed.

"Morris Greenwall, now here, is a very energetic manager, and I am pleased to see that he has secured Langtry, who will be a great card. I predict that she will draw £300 a night in either Melbourne or Sydney, and that she can play from eight to ten weeks in these two cities alone. Mme. Majeroni landed in Australia the day I sailed. She wanted to engage me for a season of twelve months as her leading man. Had all other conditions been favorable, my health would have prevented me from accepting the offer. Signor Majeroni, her husband, who has recovered his health, is managing Joseph Polk.

"Jennie Lee, who, I understand, was a failure here, is a great success with us. She presented Jo for ten weeks to crowded houses in Melbourne, and then appeared in The Grasshopper for ten weeks. The engagement could have been extended indefinitely but that she had to give way to Polk. All this was very flattering in the face of a predicted failure. She was to have opened this month at Sydney and play until Christmas in Poor Jo and The Grasshopper. She completed a five months' engagement in New Zealand last May. Maggie Moore, the wife of J. C. Williamson, is appearing in comic opera with marked success. She had been for some time under musical instruction, and has made hits as Lady Jane and Buttercup. She is continually adding to her repertoire."

"How does opera flourish in that region?"

"Grand opera is very flat. It received a severe blow in the death of the lamented W. S. Lyster, and it has never recovered from it. He was the opera manager of Australia. It may be many years before we shall look upon his like again. Cagli's Italian Opera company [illegible] failure, and the members are stranded. [illegible] Howard had, and are having, a hard time of it. Estelle Melville is doing fairly well in [illegible]. She is presenting Royal Middy, [illegible], Evangeline, etc."

[illegible] gave utterance upon any plans for the [illegible], Dr. Quinlan, of Chicago, has advised me to seek a professional engagement in this country. I have just refused a liberal offer from Brooks and Dickson to play leading business in one of their companies and also to undertake its management. We split upon the management proposition. When I left Australia I was leading man and general manager for Williamson, Garner and Musgrove. I do not care to act and manage both. I hear letters from the above firm, and also from Coppin, Hennings and Greville, their predecessors, who became wealthy and retired. Alfred Garner, who is now in London, will visit New York in a few weeks. The firm of W., G. and M. have a monopoly in Australia, and are called 'The Holy Trinity.' I am anxious to visit England after six years' absence, and my wife and I will sail thence next week, returning in September. I shall attend to some business for the Australian managers while in London. My business and social relations with them have been very pleasant, and regrets are mutual at parting. Shattered health was my sole cause for leaving them. I have been much benefited by the sea voyage, and my present ruddy appearance would gain me little sympathy, I'm afraid."

## Professional Doings.

—The Square has been densely populated this week.

—Eben Plympton has returned from the Catskills.

—Marie L. Acosta is at Atlantic City for the Summer.

—Louise Paullin left Monday morning for the mountains.

—James O'Neill made his appearance on the Square this week.

—C. C. Reeves, the treasurer at Niblo's, is resting at Moriches, L. I.

—Ben Maginley has returned from a five days' fishing excursion.

—Tracy Titus wiles away the hours upon the tiling of the Casino.

—George Edgar's company begin full rehearsals at Wallack's July 30.

—Elvia Crox has been engaged to play Rose in A Bunch of Keys No. 1.

—A $100,000 opera house will be completed in Kankakee, Ill., this Winter.

—Fred. E. Goldthwaite, of Boston, has been engaged for Stetson's companies.

—Charles D. Herman is engaged for leading business with John T. Raymond.

—Little Eda Goodrich takes Edna Bankson's place in the Central Lights o' London.

—Frank Gibson, engaged with Bertha Welby, has arrived in town from Chicago.

—Elsie Deane will be placed on the boards of the Madison Square Theatre Sept. 17.

—Frank Mordaunt is lounging about the Square, waiting for something to turn up.

—Joseph A. Gulick has taken a cottage at Long Branch, opposite Mary Anderson's.

—Edward J. Hassan, of Boston, goes with Haverly's Silver King company this season.

—Ada Glenn, who is to play Angie Gordon in A Planter's Wife, is resting in Philadelphia.

—Harry Lacy is summering at his New Haven home, but comes to town once a week.

—S. M. Hickey is at home in Troy attending to improvements at the Griswold Opera House.

—J. C. Johnson, of the Haverly Mastodons, has taken up his Summer abode on Staten Island.

—Frank Murtha expects to go to his Summer house at Fairport, Conn., after the Windsor closes.

—Lina Merville has sufficiently recovered to leave the city this week for Hillside Cottage, Sea Cliff, L. I.

—Libbie Noxon has cancelled her 7-20-8 engagement and is at liberty to negotiate with other managers.

—Ed. Zimmerman enjoys his vacation in trips up and down the river, with an occasional visit to Glen Island.

—Frank Gillespie, professionally known as Frank Murdoch, has accepted a clerkship at the Hotel St. Stephen.

—Neil Burgess has captured the San Franciscans with Vim. They are apparently delighted with horse-play.

—David Belasco has been so affected by the heat that he spends most of his time rolling in bed and reading new plays.

—W. W. Kelly is negotiating for a premiere appearance of W. J. Ferguson in A Friendly Tip at the Fourteenth Street.

—Edgar Davenport has fully recovered his strength since he went to Canton. He has gained twenty pounds in flesh.

—The Ada Gray company starts out every season on a Friday, and this season the company will number thirteen people.

—Minnie Maddern presented the Continental Guards, of New Orleans, with a handsome silk flag at Cincinnati on the 14th.

—E. A. Locke, the comedian, is taking a vacation at his Rochester home, preparatory to touring with the Planter's wife.

—Messrs. Greenwall and Rielly, having completed their bookings for the Texas circuit, will leave for home next week.

—Russell Glover has been singing at Asbury Park lately. He says the opera season there has not been an astonishing success.

—Manager James E. Fennessy, of Heuck's Opera House, Cincinnati, is engaged in a week's fishing at Lake Petoskey, Mich.

—Barney McAuley has at last decided to add Falstaff to his repertoire. The American stage has been for many years without a Falstaff.

—A handsome frame of twelve panel photographs of the members of The Rajah cast has been added to the decorations in the Madison Square entrance.

—John Stetson's dog Sack, at the Fifth Avenue Theatre, has been photographed and had purchased for him a $2.10 license-check No. 3,403. Lucky dog.

—The Denver Academy of Music will be a stock theatre. When traveling combinations are played the company will make longer or shorter circuit trips. There is said to be plenty of capital behind the enterprise. Manager N. C. Forrester will shortly visit New York to engage the company.

—Sheldon Bateman, after a pleasant vacation of several weeks at his Detroit home, has returned to his duties in Brooks and Dickson's office.

—The Bertha Welby company will begin rehearsals August 6. H. A. D'Arcy, the manager, reports time all filled and prospects excellent.

—Lillie and Jennie Grubb and Miss Willie Dean were given a Pop—that is, a champagne—dinner on board the U. S. S. *Minnesota* on Sunday last.

—Late additions to Booth of Keys No. 2 are Anna Moore as May Keys, John J. Brunnick as the Slugger, and William H. Currie as Tom Harding.

—Last Saturday Mason and Morgan's Uncle Tom party sailed for Liverpool. They will make an eight weeks' tour of the English provinces. So short!

—Manager James Collins, now of R. E. J. Miles' staff, intimates that he will bring suit against Hubert Heuck, of Cincinnati, for breach of contract.

—Nina and Lulu Freeth leave next Monday for a Summer rest in Michigan, near Saginaw. Nina will negotiate for the season upon her return in September.

—The interior of the San Francisco Minstrel Hall is being kalsomined and painted, and a new stock of handsome scenery will lend attractiveness to the stage.

—Some of the finest colored lithographs yet made are just being finished for The Princess of Madagascar, the Mastodons' new burlesque. Strobridge has the contract.

—Ida L. Griffin, who led the march in The Merry War at the Germania Theatre last Summer, has been engaged by Manager Sanger for his Bunch of Keys company.

—Adolphus Pop Mackey says if some one will arrange a new comic song to suit the requirements of his Alpine enunciation he will gladly star both this season.

—Ettore Cappiani, Letizia Milani, Fraulein Fest and Marietta Brambilla are among the furriners engaged by the Kiralfys for their new spactacular play, Excelsior.

—C. P. Flockton will open in his new play, The Flying Dutchman, at the Rankins' Third Avenue Theatre, Dec. 10—a long way off. Leslie Edmunds is his manager.

—L. E. Weed, who successfully managed Baker and Farron the past season, we are pleased to see is re engaged. He was formerly of the Grand Opera House, Syracuse.

—Mrs. E. L. Davenport writes us that Frederick Warde has not bought the play Saint Marc. "We have been negotiating," she says, "but as yet the piece is my own property."

—William T. Carleton began this week singing in Olivette at the Boston Museum. He is still under engagement to Manager McCaull, and is to appear at the Casino in The Beggar Student.

—Edward Warren and Estelle Clayton have been astonishing the natives at Glen Cove, L. I., with some exhibitions of amateur swimming. Observers were willing to match them against the Beckwiths and give heavy odds.

—If John Mackey survives his big dose of Pop this week, he intends flying to restful Asbury Park for a few days; thence to Boston, where he remains until the opening of the season. He now suffers with the heat and rheumatism.

—H. B. Lonsdale, of the Standard, arrived from Bay Shore, L. I., Monday, bringing a seven and a half pound bluefish which he had caught. He is here to consult with Mr. Dickson and an architect concerning improvements at the Standard.

—W. J. Ferguson has been released by the Madison Square and will be the dude star with A Friendly Tip. This generosity on the part of the Directory was due to the receipt of $2,000 paid by W. W. Kelly—which amount happens to be exactly what John A. Stevens paid Mr. Kelly for Maude Granger's services.

—Tom Baker has been troubled with a lame back and been confined to his bed, but is out again. He has just finished the manuscripts for the two Bunch of Keys. He was treasurer for Edouin during the three weeks' successful trip, including Chicago, Boston and Philadelphia, previous to the Edouins' departure for Europe.

—Gus Williams is snugly ensconced at Mount Clemens, Mich., and has changed his opening dates. His season will begin August 24, at Coldwater, Mich., for two nights, opening 27th at Detroit Opera House for a week; thence to Milwaukee three nights, reaching Chicago later.

—During the illness of John Rickaby, he not expecting to recover in time to take out Her Atonement, the management was turned over to Brooks and Dickson. Now that he is about again, he joins Brooks and Dickson's forces and will manage several of their attractions, Her Atonement among the number, with Frank Bowers in advance.

—Baker and Farron's company will include Henry Bergman, C. Charles, Harry Rand, William Henderson, Marie Morrison, Eva Barker and Kate Jones, under the management of L. E. Weed, with Fred. C. Rust in advance. The company go to Albany, August 27, for rehearsal. Thirty week stands are booked. The season will be forty weeks.

—Work has been begun on the Casino restaurant, and Manager Aronson expects the entire building to be in a perfect state of completion by September. It is thought the Prince will play to good business for at least six weeks yet. Should it drag, Offenbach's Les La Vavards will be substituted to bridge over until Oct. 1, when The Beggar Student is to be put on.

—The Windsor Theatre will open the season August 13 with one of Bartley Campbell's plays—White Slave or Siberia. Wallack, Barrett, Boucicault, Langtry and Romany Rye are but a handful of the long list of leading stars and combinations booked for engagements. Every week of the season is filled. During the few weeks that the house will remain closed the boxes and aisles will be recarpeted and a new drop-curtain hung.

—Emma Abbott and troupe will open the new Plumb Opera House, at Streator, Ill., on August 27. The house is rapidly approaching completion, and when finished will be one of the prettiest in the West. The scenery is being painted by David A. Strong, artist at Haverly's Theatre, Chicago, and 900 plush upholstered opera-chairs are being put in. Among the bookings for the early Fall are T. W. Keene, Parson Miln, the Cotton Family, The French Spy, and Tillotson and Fell's Comedy company.

—John T. Malone, of the F. B. Warde combination, is in the city, where he will remain and care for his wife, who has been seriously ill.

—Helen Sedgwick goes to Chicago next Sunday to appear in a new piece called Mountain Pink, which is to have a first blossoming at Hamlin's Grand Opera House 23d.

—T. D Marlow will pilot Rose Keene's Creole company. He is an active manager of experience. Frank Irving has been engaged as stage manager for the same company.

—It is not R. E. Graham who goes with Maggie Mitchell, as erroneously quoted throughout the country, but Ben R. Graham, of the Boston Museum. Bob is yet undecided.

—The new Standard Theatre, St. Louis, will positively open on Sept. 1. The opening piece will be spectacular. This will be the first theatre in St. Louis to have a grand entrance.

—John Robinson's Circus will be the first ring show to tour Montana Territory, making the trip next month on forty narrow-gauge cars. This circus opens in Sydney, Australia, Oct. 21.

—Ada Gray, Charles Watkins and Tom Morris are sojourning at the Irving Cottage, Asbury Park. Many professionals have taken up their Summer abode at this pleasant watering-place.

—The Wyndham Comedy company go to England to remain about a month. They reopen at the Union Square Theatre Sept. 10, where they will undoubtedly repeat their success of the past season.

—At the close of the season of the Chicago C. C. Opera company, Mary Beebe was presented by the members with an ornamental clock. Warren Ashley is engaged for the Fay Templeton company.

—William Foote, an ex-Haverly manager, who tarried in England to run a hotel, is about to organize a company to be known as the A. B. C. Minstrels. He will attempt to locate permanently in London.

—Charlotte Thompson will add a new play, Etelka, to her repertoire. George Learock will be her leading man. Frank L. Yerance, her business manager, starts on a tour of New England in the interests of the company August 1.

—The new Opera House at Henderson, Ky., will be completed by the middle of October. The stage will be 40x30 and the seating capacity 600. The house will be equipped with three dressing-rooms and a full stock of new scenery.

—A horse belonging to Mary Anderson ran away the other day at Long Branch, in front of Edwin Booth's cottage, injuring itself badly. This is the animal which was presented to Miss Anderson some time ago by Western admirers. Chafing at her absence, probably.

—Charley Wing is about to cut loose from the profession and devote his managerial talents to piloting a mammoth biblical panorama about the country. Mr. Wing is a successful manager, and no doubt will maintain his reputation in the new venture—and become less pious.

—Edward Harrigan is hard at work reconstructing the Mulligan series for reproduction. He will blend several of the series into one, giving the salient points in each. He thinks there are yet thousands of old New Yorkers who never visited the Comique on account of its distance, but who will patronize the new theatre.

—A *Tribune* reporter is disseminating the information, but not through the columns of the paper he is supposed to gather news for, that Richard K. Fox is about to build a first-class variety theatre down town. A MIRROR reporter spoke to Fox on the subject last Monday, but that gentleman disclaimed all knowledge of such a scheme.

—Robson and Crane's Boarding House will be R. and C.'s principal play this season. The Dromios, Our Bachelors and Forbidden Fruit will be played whenever occasion demands. Manager Shea is now debating over a selection from among the larger cities of New England for an opening. His principals cleared nearly $60,000 last season—by many thousands the largest divvy since the partnership was formed.

—Lizzie Evans will play in Columbus, O., during the week of the Soldiers' Reunion, opening on the 23d. The following company will support her in Dewdrop: H. W. Herman, Edwin Clifford, L. D. Blondell, W. T. Sheehan, C. E. Hynson, Henry Scharf, Harry Rawlins, Ida Burrows, Marie Le Gros and Mrs. Ida Tracy. Miss Evans is summering with friends in Cincinnati.

—Carpenters are busy at the Standard getting in readiness a set of scenery for Romany Rye No. 2, that for the No. 1 company having been just finished. The master carpenter brings into play an excellent idea, that of fastening the hinged pieces with bolts and nuts instead of screws, thus proving doubly strong and capable of standing almost any strain. Work on The Merry Duchess scenery begins this week.

—Library Hall, at Warren, Pa., is one of the handsomest amusement edifices in that State outside of the two largest cities. Warren is a wealthy town in the oil regions, and the Hall was built by a leading citizen and presented to the Library Association. The auditorium is on the ground floor, and the seating capacity is 1,300. Frank Carver, now in the city, is the manager. But one attraction a week will be played. The house will open Oct. 18 with the Wilbur Opera company.

—The impression has gained ground through the maliciousness of a few busybodies, that a breach has occurred between W. C. Mitchell, of the People's Theatre, St. Louis, and his partner, Mr. Robertson. We are requested by Mr. Mitchell to state that the relations between his partner and himself were never more amicable than at present, and are likely to continue so. Mr. Mitchell is at present in New York, having filled all the dates of his theatre. He will remain here and attend to business at this end, while his partner will navigate affairs in St. Louis.

—Harry Lacy's complete Planter's Wife company is as follows: Emily Rigl, Harry Lacy, E. A. Locke, Ralph Delmore, F. M. Burbeck, D. J. Sherwood, Kate Hawthorne, Ida Glenn and Alice Ernstine. Ed Zimmerman will manage, with Frank Williams in advance. First week stand is Cincinnati Sept. 2; thence to Chicago, St. Louis, and, beginning in the Northwest, a Southwestern tour to New Orleans will be made, returning via the Southeastern route to Philadelphia. Attractive printing is being gotten up. Time is filled with exception of the customary few weeks usually left open for future possibilities.

—An artist has submitted to E. E. Rice a new lithograph for Pop, which includes appropriate pictures of Venezuela, the Dudes and Kern, the hero of the far-fetched dog story.

The principals in the new Duff Opera company are Emma Juch, Mary Beebe, Rosalie Beecher, Tagliapietra, Seligsohn and Sauer. James A. Duff, J. W. Morrissey and Charles Mapleson are interested in the management.

—Rachel M. Booth, who has been for two seasons a member of Gus Williams' company, has been engaged by M. B. Curtis to play Rebecca next season in Sam'l of Posen. Miss Booth is passing the Summer with friends in Rochester.

—The opera houses at Kokomo and Frankfort, Ind., will this season be operated together. Attractions will be limited to one a week at each. H. E. Henderson, the manager, will have his business headquarters at Kokomo.

—Lacy and Zimmerman's Planter's Wife company, prior to their regular opening at Heuck's, Cincinnati, Sept. 2, intend playing a preliminary season at Ironton, Portsmouth, Chillicothe, and at Columbus, O., two nights and matinee.

—Martha Laflitte Johnson, of Philadelphia, has completed a five-act comedy-drama which she calls Bloss—diminutive for Blossom. It is of the M'liss type. Mrs. Johnson has disposed of her play Carrotts to Adah Richmond, who is preparing to star in it.

—J. F. Tully, A. D. Peck, W. D. Ray, Richard Francis, James Tully, Charles Patterson, John Bowe, Mr. Rossman, James Rosson and Martin Fleming, employés at the Fourteenth Street Theatre, will camp out at Bushwick Falls, Mass., all of next week.

—E. D. Price, agent for John McCullough, played the New Orleans Continental Guards in Detroit the 7th to $1,174, and in Toledo the 9th to $746. The Continentals played to small business in the East, and were delighted with the way in which Mr. Price worked them up in the two cities named.

—Marc Klaw, from his Summer retreat at Ridgewood, N. J., is booking time for Macauley's theatres at Louisville. Business communications may be sent to his address above. Marc has evidently found Summer idling a little irksome, and has secured enough business friction to keep off the rust.

—Lisetta Ellani made a hit with Fun in a Boarding School at the Zoological Gardens, Toronto, last week, and the piece will be continued there this week. Harry Smart has received a letter from Minnie Palmer giving him the right to play the piece, and only stipulating that it shall be billed "by permission of Minnie Palmer" and that he shall prevent others from producing it.

—A Sunday paper announced that Bertha Welby would play in a Bowery variety resort this week. If the dramatic editor thereof had reflected a moment while assorting his mems., he would have detected the animus of the paragraph and thrown it into the waste-basket Miss Welby is living quietly in the city, attending to the details of her coming tour, and will not play until the regular season opens.

—D. H. Harkins was seen by a MIRROR reporter yesterday morning in reference to his tour this season. He informed the reporter that it was not to begin until late in September, and very little preliminary work had been done as yet. Besides his tour in Australia, Mr. Harkins has played five seasons in the legitimate in England. He now passes most of the hot weather at his Larchmont house.

—The Union Square management is shipping a large quantity of scenery to the California Theatre, including sets for A Parisian Romance, Banker's Daughter, Daniel Rochat, The Rantzaus and Lights o' London. The company will play in San Francisco six weeks, Salt Lake City one week, Denver one week, St. Louis one week, Chicago four weeks, Philadelphia one week, and Brooklyn one week.

—W. D. Ray, property-man at Haverly's Fourteenth Street Theatre, is quite an artist in the design and manufacture of *papier mache* casts. He has just completed a medallion head of Bartley Campbell, and has made Emmet in two styles, and Georgia Cayvan as the White Slave. The moulds are carefully made by hand, and when finished thousands of impressions can be taken, which when bronzed make neat ornaments for managers' offices.

—John T. Dickson has nearly completed his bookings for the Grand Opera House at Indianapolis and the Western circuit, embracing the towns of Terre Haute, Lafayette, Evansville, Fort Wayne and Vincennes, Ind., and Danville, Ill. Mr. Dickson manages Romany Rye (Co. B.), ahead of which James Morrissey will skirmish. This company starts from Williamsburg Sept. 3 on a forty weeks' round trip to California, striking there about Oct. 16.

—William T. Burke, a young man who was some years ago an employe of THE MIRROR, has begun the publication of a series of ten-cent pamphlets, entitled "New York Boy-Life." The author shows a keen insight into the habits of the gamins of the Metropolis, and has neatly caught their dialect. His descriptive style is somewhat suggestive of "Boz," and especially is the flavor apparent where he hits off the follies and foibles of the "speelers" and "fellers" at a Coterie picnic. The author has entered a fertile field for the humorous writer, hitherto untouched, and when, in another series, he deals with the children of larger growth, we may look for something very entertaining, as in his maiden effort he has developed an originality of style and a knowledge of New York life that is refreshing. Mr. Burke sets the type for his books, as well as prints and binds them.

—Manager Colville said, Monday, at the Fourteenth Street Theatre: "This house will hardly be in readiness for opening August 6, as expected, but will be on the 13th, when Haverly's Mastodons appear in their new burlesque, The Princess of Madagascar. Time is nearly all filled to March; but a number of attractions and dates have been changed. The Lights o' London will not shine here at all. After playing at the Grand Opera House for fifty cents, the public can scarcely be expected to come so short a distance and pay our prices, although they range to suit all classes. I intend making the Fourteenth Street a first-class house, and will countenance no combinations coming from the Windsor, Miner's or Rankin's. If they wish to play with me first, all well enough. My aim will be to secure amusements of the light and humorous order. I shall give my whole attention to this house. My desire was to organize a model burlesque company, but now I must forego that pleasure, although the field is just ripe for such an organization. Electric lights are to illuminate the front of the house, and may be used in the interior."

# TELEGRAPHIC NEWS.

### Wild West.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, July 18.—The sensation of the moment is the Cody-Carver Wild West show, which opens at Narragansett Park this afternoon. The indications are that there will be an immense crowd present.

The New York Ideals opened with Princess Trebizonde on Monday night at the Sans Souci. The opera was done to the satisfaction of a large audience.

### Virginia at the Hub.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, July 18.—The first performance of Virginia in Boston was given at the Bijou on Monday night. It was placed on the stage in fine style. The first act met with more favor than the second. Digby Bell made a hit, his songs winning many encores.

Olivette was produced at the Museum with a strong cast, including William T. Carleton, who received a hearty welcome; and Howson, Wilson and Marble, who created much fun.

An extra force has been put at work on the Howard Athenæum, and it will open, with many alterations and greatly improved, on the 20th of August.

After five years passed in retirement, the original Marie Zoe will return to the stage this season, assuming the character with which she has been identified for over twenty years—the French Spy. Zoe has had many imitators, some of whom have been bold enough to assume her name and announce themselves as the simon-pure; but we can assure managers that the present Zoe (Mrs. Ben Yates) is the original. During the war she created a sensation throughout the country as the French Spy. Years ago, when attached to Laura Keene's theatre, she was recognized as one of the most graceful dancers in the city. She is an expert in handling the broadsword, and few men can give and take with her. Mr. and Mrs. Yates are in comfortable circumstances, living on their farm at Hempstead, L. I. At the last Mineola Fair the lady took the premium for silk-quilting and also for artistic work in wax. Enjoying the best of health and tired of long seclusion, she is anxious to revisit the scenes of her triumphs.

A theatrical yachting party will sail from this port on Wednesday next, which will combine pleasure with business. A yacht seventy feet in length has been chartered and equipped with fishing material, etc. The company will scour the New Jersey coast, playing at Red Bank July 25, Oceanic 26 and Keyport 27. Returning to New York, remaining over Sunday, and starting out again the following Monday. The project is under the management of Frank Oaks Rose and Doré Davidson, and besides these the company will comprise W. A. Whitecar, T. F. Doyle, J. Franks, F. C. Cramer, Master Frank Rose, Lawrence Marston, Della Sawyer, Carrie Rose, Anna Chapman and Maggie Gallagher. A few invited guests will accompany each excursion.

It is asserted that The Ace of Clubs is nothing more nor less than a plagiarism of The Red Pocketbook, recently played in San Francisco, and the property of Frederick W. Bert. Mr. Bert writes THE MIRROR that he has had a copyright of the play for twelve years, and a special copyright upon the sensational ship scene, which is the invention of George W. Hinckley, a California actor, now dead, and will take extreme measures to protect it.

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